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NEWSPAPER

IN RADIO NEWS



Lorrie Morgan, Clint Black, Others Hit By Country Radio Rivalry

PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 9, 1994

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Modern Rock Comes Into Its Own Genre Flexes Its Hit-Making Muscle

■ BY ERIC BOEHLETT

NEW YORK—Like a record company's river of dreams, the crossover current running from modern rock, through album rock, and emptying into top 40 radio, has altered the way labels promote singles and craft hit radio.

Acts such as Crash Test Dummies, Beck, Counting Crows, Smashing Pumpkins, the Breeders, the Cranberries, Enigma, James, Crack-



BREEDERS

er, Sheryl Crow, and scores more are benefiting from reaching new crossover audiences.

Hungry for the street credibility that modern rock delivers, labels are trying to introduce more artists through the format as well as trying to cross more of them over to top 40. Most often that path runs through album



CRACKER

rock. The result has been a near feeding frenzy at modern rock radio and, within the labels, a new-found respect for alternative rock promotion departments.

"When record companies, like any industry, see something successful, they jump on a trend," says Danny Bush, VP of promotion at Atlantic. Like urban-flavored crossover trends

of the past, many assume that today's drift toward new rock is cyclical. But while that cycle churns, no one wants to be left out.

The movement is driven both by top 40's growing willingness—even eagerness—to play accessible modern rock singles (Billboard, Jan. 15), and by MTV's enthusiasm for cutting-edge acts that have become central to the network's evolution toward breaking new artists (see box, page 49). Those twin engines have helped fuel sales success stories that labels cannot ignore.

"The marketplace has changed," says Matt Pollack, VP of rock promotion at EastWest. On (Continued on page 69)

Market For Gospel Sees Growth Spurt

■ BY LISA COLLINS

LOS ANGELES—After years of isolation from the mainstream, gospel music appears to be poised for a boom. Leading the way are acts such as Kirk Franklin and the Mississippi Mass Choir, which are selling record numbers of albums for their respective labels, Gospo-Centric/Sparrow and Malaco. Franklin recently cracked The Billboard 200, and new titles from Com-



FRANKLIN

(Continued on page 16)

House Rules In Hamburg's Legendary Reeperbahn

■ BY DOMINIC PRIDE

HAMBURG—"Distinguished black music—No Techno!" reads the slogan on the membership card of Mondo Bar, one of the latest clubs to open in Hamburg's seedy St. Paul area. The venue's ban on Germany's traditional club diet of beats'n'bleeps sums up the sentiments of many DJs, clubs, and labels here, while techno and other forms of music can be found in the city, Hamburg in 1994 is officially house town.

A vibrant club scene, a tightly linked network of cult DJs and indie labels, a bevy of import shops and distributors, and the presence of talent-hungry major labels all make the port of Hamburg the gateway to all things funky. As the town absorbs and reworks the house infusions of Detroit, Chicago, and New York and the acid jazz coming from London, the smart money is on Hamburg to come up with its own brand of music to fill the vacuum on the dance floor once (Continued on page 44)

The Billboard Report

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As Reprise Set Rises, It's Easy Being Green Day

■ BY CARRIE BORZILLO

LOS ANGELES—San Francisco Bay Area punk-influenced rock band Green Day is moving on to



GREEN DAY

greener pastures as its major-label debut, "Dookie," on Reprise, continues to climb The Billboard 200.

This week it moves from No. 99 (Continued on page 72)

Labels Mine TV For Album Hits

■ BY CRAIG ROSEN

LOS ANGELES—From "Peter Dinklage" to "Miami Vice," music from television shows has provided a number of hits over the decades. Although TV-related albums remain far less common than film soundtracks, three labels are turning to the tube for new releases in the coming months.

Giant will release a second "Beverly Hills 90210" album and a "Melrose Place" title in late August or early September. MCA Records has a



POST

(Continued on page 31)

Continental Drift

Punch Dials Up R&B
Sales In The Bay Area

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This One



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Time Guts To Test Sell-Thru's Potential Labels To Bypass Rental With 2 Dozen Releases

■ BY SETH GOLDSTEIN

NEW YORK—Direct-to-sell-through titles like "Aladdin" are big business in home video. This year should defuse how big.

According to Billboard estimates, Hollywood studios and independents will pump out at least 100 million copies of perhaps two dozen front-runners including "The Godfather: Part II," "The Return of Jafar," and "Beethoven's 2nd," priced no higher than \$25-\$27 suggested list. With rebates and retail discounts, the titles are likely to sell for less than \$20. In fact, total shipments could reach 120 million cassettes, depending on box-office response to spring and summer movies that could end up on mass merchants' sell-through shelves by late fall, such as MGM/UA's "Getting Even With Dad" and Paramount's "Laseria."

Wholesale value will be in the range of \$1.5 billion-\$1.8 billion based on an estimated \$6.4 billion pre-release cassette market. Labels are easily exceed previous records. "We have a home run," exults Gene Fink of distributor Star Video. Ingram Music's Stephen S. Capra agrees demand will be "huge, the biggest yet."

Offerings stretch from one end of the year to the other, with an embarrassment of riches in the always-crowded fourth quarter. Although the studio won't comment, wholesaler estimates say they have a "lineup" of animated hits: "The Nightmare Before Christmas," for Sept. 30, at \$19.99 list. Disney is now expected to sell "Snow White And The Seven Dwarfs" for \$19.99. In October, Blackboard MCA/Universal's "Jurassic Park," due Oct. 4.

"Snow White" and "Jurassic Park" are the obvious frontrunners for 1994 and each expected to top 30 million tapes. But the benefits of those titles will reach beyond Disney and MCA/Universal, observers note, their availability is bound to attract other titles from suppliers eager to tap the buying frenzy—especially because rental volume remains flat. "The whole world is turned out wild,"

as with "Jurassic Park" and "Snow White" available," says Fink. "You've got to be living under a rock not to know about it."

Warner Home Video is the best example of the drive to go direct to sell-through. The mid-June release of "Ace Ventura, Pet Detective" at \$24.95 gives Warner four multi-million-unit releases six months into 1994. *(Continued on page 80)*

Salt-N-Pepa, Pointers Lead Pop Parade In Exercise Vid Market

■ BY EILEEN FITZPATRICK

LOS ANGELES—Salt-N-Pepa and the Pointer Sisters will squeeze their way into the crowded exercise market this fall with tapes featuring the dance moves and music that made them famous.

Suppliers are optimistic that the two acts' popularity will extend to the exercise field, which has already tapped pop stars Marky Mark and Paula Abdul. GoodTimes Home Video's "Marky Mark Workout: Form, Fitness, Focus" is No. 17 on Billboard's Health and Fitness sales chart. Abdul's "Get Up And Dance!" is tentatively set for a fall release on LIVE Home Video.

In a pending deal with PolyGram Video, Salt-N-Pepa will release an exercise tape this fall; the company expects it to address the group's urban audience.

"There's a lot of demographics that aren't addressed in the exercise market," says Bill Sondheim, senior VP of sales and marketing. "And

Salt-N-Pepa feel more comfortable with products that are in line with their culturality."

Sondheim describes the tape as a "straight-ahead, mainstream exercise program" that will have an instructor leading the pop stars. "That's absolutely vital in order for the consumer to feel that it's legitimate."

CBS/Fox Video also is lining up the Pointer Sisters for a fall release, and though marketing details are pending, the tape will coincide with the Pointers' 20th anniversary in the music business.

"It wasn't a factor in our decision to do the tape, but it's certainly significant," says Kevin Conroy, VP of marketing at CBS/Fox.

The format for video is a cross between the greatest hits package and the low-impact dance workout, Conroy says. "This workout will by no means be as challenging as a Kelly Roberts [in CBS/Fox fitness art]. It's a more accessible workout."

While CBS/Fox plans to capitalize *(Continued on page 61)*

Power Ratios For Radio Ad Sales Again Favor AC

■ BY PHYLLIS STARK

NEW YORK—Adult contemporary is not only the most-listened-to radio format, it is once again the healthiest in terms of advertising sales, according to the new "power ratios," which measure the sales strength of individual formats. The last time the format topped the power ratios was in 1990.

Just five of the 15 formats tracked in the annual survey gained in total advertising revenues this time around. Seven formats lost ad revenues, two remained flat, and one format, modern rock, was just added to the survey. Two other formats, easy listening and top 40/rhythm, were deleted. (Stations in the latter category were redistributed to top 40 and urban.)

In the soon-to-be-released 1993 study, AC had a power ratio of 1.66. That means that in a market where each audience share point is worth \$1 million in advertising revenue, an AC station could expect to bill \$1.66 million for 166% of its share value.

"The AC format remains strong because of its identity with the 25-54 demo in the advertising community," says George Nadel Rivin, a partner in the North Hollywood, Calif.-based broadcast accounting firm Miller, Kaplan, Arase & Co., which compiles the study. "When ratings people talk of 25-54, they think first of AC and, as a result, the format's doing extremely well."

Moving down to second place is last year's top-performing format, full-service radio, which now has a power ratio of 1.14.

Surprisingly, the biggest winner in the new study is adult standards, whose power ratio rose .61 from 1992. The biggest losses were suffered by news/talk, which is off 1.42:130 from the previous year, and classical, which is off .93-.88.

Warren Borden, president/GM of classical QXR and adult standards WQVE New York, theorizes that sales in the classical format have not caught up to audience gains in major markets like Boston, Seattle, and Dallas. Although mar-

BILLBOARD EXCLUSIVE

ings have gone up in those markets, he says, "I'm not sure your revenues have followed in lockstep."

For the remaining formats, the study is a mixed bag. On the upside are two youth-oriented formats, top 40 (1.05-1.08) and urban (.85-.89). Joining QXR and NRT on the down side are oldies (1.18-1.85), country (1.36-1.30), album rock (1.29-1.22), soft AC (1.20-1.19), and Smooth. Modern rock debuted with a 1.01. Two other formats, classic rock and adult alternative, remained flat at 1.35 and .94, respectively.

Rivin says classic rock is a very steady format and one I think has matured. In the late '80s it was fading a little bit, but in the last few years, when a salesperson has gone into an agency and said "we're classic rock," there has been no further explanation needed.

Most surprising in the new study *(Continued on page 73)*

VPL Given Deadline To Refute Charges Of Price Fixing

■ BY DOMINIC PRIDE

LONDON—VPL, the European video performance licensing body in contact with MTV Europe, has been given 10 weeks to counter the European Commission's claim that it is a price-fixing cartel and not a traditional collecting society.

The EC has issued a statement of objections to VPL. The document is a response to VPL's earlier claim for exemption from the normal rules governing European competition policy. Authors' rights societies such as the Performing Rights Society (PRS) in the U.K. or GEMA in Germany are exempted from the competition rules.

The statement of objections has not been published, but the EC rejects VPL's claim that it is similar to an authors' collecting society. Whereas the PRS represents some 500 writers, most of whom are individual songwriters, some 80% of the rights licensed by VPL belong to the five majors.

VPL is referred to the EC competition authorities by MTV Europe in July 1992, when negotiations for the TV channel's license faltered. The broadcaster said that VPL's activities *(Continued on page 68)*

Speakers Of The House. Meeting before the keynote speech at the 36th annual convention of the National Assn. of Recording Merchandisers are, from left, keynote speaker Michael P. Schulhof, chairman of Sony Music Entertainment; 1993-94 NARM president Steve Strosen, president/CEO of the Handmade Co.; convention chairman Rachelle Smith, president of the Music World; and featured speaker Walter Wacke, senior strategy consultant of YankeeVox Partners. (Billboard's NARM coverage continues on page 47.)

Rank Retail Services To Close Doors

■ BY SETH GOLDSTEIN

NEW YORK—Rank Retail Services America is closing its store. The All-quip, Pa.-based rackjobber stopped accepting shipments March 30, will cease making deliveries to customers April 13, and will not take returns after May 13.

President Harry Stock, who alerted customers and suppliers via a March 30 letter, will stay on through

midsummer to find buyers for Rank's assets, including inventory, equipment, and receivables before he joins 166 other former employees. Stock won't discuss Rank's financial picture, but it has been clear for several years that the rackjobber has struggled to stay afloat.

The company did stem massive losses that approached \$100 million in the last four fiscal years and, according to Stock, was able to effec-

■ BY MARILYN A. GILLEN

NEW YORK—BMG International is putting itself on the multimedia map by forging a new link with a software developer and forming a new multimedia marketing, sales, and distribution unit geared to the international marketplace.

BMG's next deal is with Palo Alto, Calif.-based Crystal Dynamics, whose first title, the racing game "Crash 'N' Burn," debuted late last year for the 3D0 system. Rubi Gasser, president/CEO of BMG International, and Strauss Zelnick, president/CEO of Crystal Dynamics, say the two companies have signed a

long-term agreement for the distribution, marketing, and sales of all Crystal Dynamics products outside North America.

"Crystal Dynamics handles its own North American distribution. 'This agreement represents an exciting first step in BMG International's effort to develop new multimedia marketing relationships," says Gasser. "There is absolutely no limit to what can be achieved with multimedia technology, and we anticipate rapid growth in this area of the company."

Adds Zelnick, "BMG makes available to us their direct distribution system in 37 countries around the world, which overnight gives us one of the most powerful distribution systems in the business. It's a very strong alliance."

The alliance is not the first link between BMG and Zelnick. Zelnick has worked with BMG as a consultant on multimedia matters. The last time he was BMG spokesperson was to have been offered the top job at BMG Music, a report he denies (Billboard, March 26). The new distribution deals for all titles to which Crystal Dynamics holds the rights, Zelnick says. This encompasses products created for a variety of different multimedia plat- *(Continued on page 81)*



KATHY MATTEA

WALKING AWAY A WINNER

KATHY MATTEA



THE VIDEOS

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Country Radio No Longer So Cozy Rivalries Threaten Stations' Links With Acts

BY PHYLIS STARK

NEW YORK—The close relationship country radio and country artists have always enjoyed is now being threatened, and labels, managers, and even programmers say radio is to blame.

Station rivalries, which first began cropping up regularly in country a year ago, have now become an issue of real concern to the industry, thanks to the ever-widening outreach of new country sign-ons. Not only are stations pulling records by artists they feel have wronged them; in some cases, competing stations are threatening to pull entire catalogues over a perceived slight.

Station rivalries have been common for many years, particularly top 40, for years. Until recently, country had remained largely immune.

But in the past three years, the number of country stations has grown from 2,433 to 2,614, according to the M Street Journal. Many of those 161 new stations are in markets that already had a country station, meaning those stations will now have to deal with competition for the first time.

In Nashville, a group of high-powered managers, including Pam McEntire, but those expecting meeting monthly to discuss ways to protect their artists from radio rivalries, among other topics. Because they recognize how important radio is to their careers, some country managers, artists, and label reps refuse

to discuss this thorny issue on the record. Nevertheless, the examples speak for themselves.

Most controversial seems to be the issue of which station gets the right to present the brand-name artist's concert when the tour comes to town. This gives stations the exclusive opportunity to have its jocks introduce the star on stage. When Alan Jackson played at Arrowhead Pond in Orange County, Calif., local station KIKF was unhappy when the "presenters" tag was given to KZLA Los Angeles.

KIKF PD Craig Powers denies claims by others in the industry that he dropped or stopped recording Jackson's single "Mercury Blues." He admits, however, to hosting a live radio show on a business street from the street from the venue, parking his 35-

(Continued on page 87)

Lewis & News Bow On Elektra With Covers Set

BY MELINDA NEWMAN

NEW YORK—In an odd twist, Huey Lewis & the News have their old label, EMI, to thank for their first album at their new home, Elektra Entertainment. The band's "Four Chords And Several Years Ago," a cover album of vintage songs, will be out May 10.

Last year, EMI was planning a greatest hits collection and needed a few new tunes. "The band had to get together to rehearse a

couple of songs for that. We hadn't really been together nine months or a year while I'd been working on my [solo record], and it was just such a pain," says Lewis. "And then Bob [Brown, the band's manager] suggested these old tunes, so we figured we'd work a couple of them. We just started to do it, and God, we looked up and the thing was done."

Ironically, the greatest hits collection was never released, and Lewis' solo record is still a work in progress. But "Four Chords" is ready to go. And while a covers album may seem a strange choice for a band's debut on a new label and its first release in three years, it

(Continued on page 75)

Davis Rides Duet's Success With First Arista Album

BY PETER CROVIN

NASHVILLE—Despite the fact that she's already released three albums for two major labels, most country music fans had never heard of Linda Davis until she became Bette McEntire's duet partner on last year's No. 1 ballad "Does He Love You." The Texas-born singer hopes to continue the momentum her career gained from that exposure with the April 26 release of "Shoot For The Moon," her debut

for Arista. Although her new record company emphasizes that Davis is very much her own artist, it is not shy about taking advantage of the marketing head start offered by the McEntire connection. Davis is touring as a background vocalist in McEntire's band and, in addition to the nightly duet on "Does He Love You," the star gives Davis the spotlight at each performance to showcase material from her upcoming release.

Davis will appear as a presenter on the Academy of Country Music Awards telecast May 3. "Does He Love You," which won a Grammy for best country vocal collaboration, is nominated for four ACM awards.

"We're releasing Linda's album and the new Pam Tillis record a week before the ACM awards," says Linda Engbreghoff, Arista's sales and marketing director, eastern region. "The awards Linda is up for have anything to do with the record she has coming out on Arista, but we have to make the ACMs really trigger a strong sales reaction among consumers."

Critics have been quick to point out vocal similarities between Davis and McEntire, but those expecting "Shoot For The Moon" to sound like refried Bette will likely be surprised by the stripped-down, acoustic-based country pop blend crafted by Davis and producer John Guerin.

"John and I have a great chemistry, and production-wise this record is scaled down to the basic instruments," says Davis. "It took me a long while to realize that what's musically best was my voice."

On the way to finding out what works best, Davis sang it all, from Kentucky Fried Chicken jingles to random requests from patrons of the piano bar at Nashville's Music City Sheraton, where she worked from 1985-90. That gig, along with

(Continued on page 20)



Sarah's Smile. Sarah McLachlan shows her Billboard Pop Album of the Year award for her album "Fumbling Towards Ecstasy." Her latest Network/Arista album, debuted at No. 1 on the March 5 Heatseekers chart. Her previous album, "Solace," spent 19 weeks on the Heatseekers chart.

For Cargo/MCA Canada Debut, Merlin Conjures 'Noise Supreme'

BY J.R. REYNOLDS

LOS ANGELES—Cargo Records and MCA Canada are hoping to work magic with Merlin, whose self-recorded debut album is a mix of hip-hop and aggressive guitar music. The labels have remained true to Merlin's street-wise artistry by spreading the word on his album, "A Noise Supreme," with a low-key campaign. Efforts include billboard advertisements, 12-inch vinyl releases, and limited radio promotion.

Merlin, who manages his own business affairs, is seeking distribution of his album in the U.S. and Europe. The album originally was released in Canada by the artist last summer, with distribution by Cargo Records; MCA Canada released the new, remastered version Feb. 9.

Says Sarah Norris, marketing manager for MCA Canada, "We're taking a street approach and are looking for pockets [of support] on which to build."

Norris says the label has distributed copies of the album to radio stations during public events such as the recent Canadian Music Week. The marketing strategy is designed not to push too hard, instead letting the word of mouth help set things up.

An example of this understated approach to marketing Merlin's music is the minimal push the label's promotion department has made at top 40 and college radio.

Says Norris, "On the one hand, we're not going 100% after clubs, radio, or basically anything. On the other, we're making a loud noise out of a billboard [advertisement] that's over the downtown store of Sam The Record Man in Toronto. We're also working him at the press."

Chris Sullivan, head buyer for the Sam The Record Man store, says he's not certain if the billboard advertising "A Noise Supreme" is affecting sales, but says there is definitely a building interest in Merlin.

"He's doing quite well for a new artist," he says. "A lot of people were impressed with his performance when he did during Canadian Music Week, which he sold out."

Sullivan says the people who are buying "A Noise Supreme" are the ones into new music—no matter the genre. "I refer to them as intelligent music buyers who are more into alternative," he says.

(Continued on page 80)

Fair Trade Inquiry Shakes Up U.K. Charts BARD, CIN Deny That Agreement Thwarts Competition

BY ADAM WHITE

LONDON—The U.K. record industry is coming to terms with an unusual legal challenge to the validity of its chart compilation arrangements.

A government agency, the Office of Fair Trading announced March 25 that it was referring agreements between the British Association of Record Dealers and the Chart Information Network to the Restrictive Practices Court on anti-competitive grounds.

CIN finances and produces the singles and album charts that are officially recognized by the British Phonographic Industry and broadcast by the BBC. Member firms of BARD supply the sales data used in compiling the charts.

The issue has been brewing for several months, since market research company Gallup complained to the Fair Trading office about the BARD/CIN agreements (Billboard, Feb. 12). These agreements contain provisions that prevent retailers from supplying sales information to anyone other than CIN.

The Restrictive Practices Court will decide whether the exclusivity clauses are against the public interest. It has the power to strike down the agreements under the terms of Britain's 1976 Restrictive Trade Practices Act. An OFT spokesman says it is hoped that the case will be heard before the end of the year.

BARD represents such leading U.K. music merchants as Virgin/Our

Price, HMV, Woolworth, and W H Smith. In a prepared statement, it said, "We do not believe that our agreement with CIN is anti-competitive."

However, the association did not say whether it would defend the agreement in court. "Our position is that we will honor the agreement while we wait for the RPT to decide," says Bob Lewis, secretary general of BARD.

CIN is owned by Spotlight Publications, publisher of trade paper Music Week. It also has a joint-venture company with the British Phonographic Industry which markets the charts to U.K. broadcast and print media.

"We believe our arrangements

(Continued on page 72)

FIRST ALBUM



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With New Deal, Pavarotti's Star Gets Brighter P'Gram/Decca To Keep Tenor Busy Into Next Century

BY PAUL VERNA

NEW YORK—Luciano Pavarotti is almost the best-selling classical artist in the world, but a new contract extension with his label, PolyGram's Decca Record Company, is bound to raise his celebrity to unprecedented heights.

Although no terms were disclosed, the agreement extends the Italian tenor's association with the Decca/London imprint into the

next century, with a battery of commitments already on the agenda, according to a March 29 statement from PolyGram.

The release notes that the 58-year-old singer has sold more than 50 million albums and videos on Decca/London since 1967. He has made more than 60 recordings for the label, of which the best-selling was 1990's platinum "Carreras Demingo Pavarotti In Concert," better known as "The Three Tenors."

PolyGram president/CEO Alain Levy credits Pavarotti with helping audiences worldwide discover opera. In the statement, Levy says, "[Pavarotti's] remarkable talents have encouraged both a new generation of music lovers and an older generation which hadn't listened to opera for a long time."

Upcoming projects under the new contract include an album of holiday music recorded in Assisi, Italy, that is scheduled for Christmas 1995 release; a gala concert of Verdi repertoire; recordings of Verdi opera "I Lombardi," "La Forza del Destino," and "Aida"; and recordings of Verdi's "Requiem" and Puccini's "Tosca."

The statement alludes to "special multimedia events currently in preparation," but no further information was available. PolyGram executives and Pavarotti representatives could not be reached at press time.

Sony 'STOPPED SPENDING,' COUNSEL SAYS

BY CHRIS WHITE

LONDON—Sony Music's U.S. marketing of George Michael's "Listen Without Prejudice" album came under attack during the album's release in the singer's restraint of trade case against the record company.

Ian Mill, junior counsel for Michael, said that Sony had decided "to stop spending" on the marketing and promotion of "Listen Without Prejudice" to "teach Mr. Michael a lesson" after the artist decided not to personally promote the album.

Mill said that the decision to cease

promotion on "Listen Without Prejudice" had been made by Sony in September 1990, at a time when he had already been sent his two singles from the album.

"There was an absence of any substantial marketing spend thereafter," said Mill. "The total advertising spend for 'Listen Without Prejudice' in the first quarter of 1991 was only

(Continued on page 30)

GMWA Director Edward M. Smith Dies At Age 59

BY LISA COLLINS

LOS ANGELES—Edward M. Smith, executive director of the 20,000-member Gospel Music Workshop of America, died March 28 at Botsford Hospital in Farmington, Mich., following a massive heart attack. He was 59.

In a statement, GMWA chairman Al Hobbs said, "Gospel has

(Continued on page 16)

Teaching The Arts. Leaders of several music industry organizations join U.S. Secretary of Education Richard W. Riley in announcing the National Standards For Arts Education, designed to provide U.S. schools with guidelines as to what constitutes a good education in music, dance, theater, and the visual arts. The arts standards are the first to be finalized as part of the Goals 2000: Educate America Act, which will offer guidelines for a number of academic disciplines. Shown, from left, are Bill Everett Jr., chairman, National Assn. of Music Merchants; John Mahlman, executive director, Music Educators National Conference (MENC); Michael Greene, president/CEO, NAMM; Dorothy Strass, president, MENC; Ripley Linkin, president/CEO, NAMM; and Bob Morrison, executive director, American Music Conference.

RECORD COMPANIES. Al Teller is appointed executive VP of MCA Inc. in Los Angeles. He retains his title of chairman of the MCA Music Entertainment Group.

Paul J. Vidich is promoted to senior VP of strategic planning and business development for Warner Music Group in New York. He was VP of acquisitions and business development.

Frank Hawkins is promoted to VP of planning and analysis, European region, for Sony Music International in London. He was finance director.

RCA Records in Nashville promotes Dale Turner to VP of national company promotion and Mike Wilson to senior director of national company promotion. They were, respectively, director of national company promotion and national director of field promotion.

Lindsay Williams is promoted to



VP of rap music for the EMI Records Group in Los Angeles. He was senior director of rap music. Susan Liles is promoted to senior director of public relations and corporate communications for EMI Records Group North America in New York. She was manager of public relations and corporate communications.

Bill Beatty is promoted to VP of production management for Sony Music in New York. He was director of special projects.

Lillian Matulic is promoted to VP of publicity at Priority Records in Los

Angeles. She was publicity director. Laurie Burke is named senior director of advertising and merchandising for Warner Bros. Records in Los Angeles. She was director of advertising and merchandising.

Bobby Kratz is promoted to senior director of national company promotion for Arista Nashville. He was national director of promotion.

Atlantic Records in New York promotes Mark Fischer to associate director of national album promotion, Bonnie Shifkin to national manager of progressive/rock promotion, and

Lori Yates Revives Career With New Virgin Album

BY LARRY LOBLANC

TORONTO—With the March 15 Canada-only release of Lori Yates' Virgin Canada album "Break-Point," the country-rock singer/songwriter ends a downward career spiral that lasted six years.

The album draws from a number of musical sources—country, blues, and rockably—reflecting Yates' own diverse background. Plans for the set to be released outside Canada are



YATES

under discussion, with EMI labels having first refusal rights.

In the late '80s, Yates' reputation soared while she fronted the band Rang Tango on Toronto's Queen Street West strip. In an alternative scene that gave an early platform to such acts as Parachute Club, Mary Margaret O'Hara, Blue Rodeo, the Cowboy Junkies, and Serecked Ladies, Yates was the city's reigning country princess.

When the 18-month-old Rang Tango scored a contract with CBS Nashville in 1988, local media predicted big things for the band. That didn't happen. Within two years Yates had dumped her band, had seen

(Continued on page 49)

Liberty Launches Patriot As Latest Country Subsid Label

NASHVILLE—Liberty Records has added the Patriot label to the growing list of major country music spin-off operations here. Patriot will be headed by Liberty president/CEO Jimmy Bowen; his first signing is Mississippi native Bryan Bowers. Bowers says Patriot will have its own staff, members of which he will announce soon. He would neither deny nor confirm the rumor that Sam Cerami will move from his post as VP of national promotion for Liberty to head promotion for the new label.

"What's happened with the evolution of country music here in Nashville is just exactly what happened in pop music," Bowers says. "You've got so much great young talent that the only way for us to really put a spotlight on them, prioritize, develop, and go after them [is to have more labels]."

Five years from now, there may

be three labels at each [company]. With pop music, you see it happening at almost every label."

Bowen discounts the commonly held notion that creating a new label is a way to ensure more airplay. "Another label—whether it's for us or MCA or anybody else in town—isn't going to open up any slots on a 25- or 30-second playlist. But it's going to give us a chance to develop these kids and really work on them."

Bowen says he expects Patriot will have "half a dozen" acts within the first year to 18 months of operation. He has no plans to move any of Liberty's current acts to the new label.

He says he does not believe artists

(Continued on page 79)



EXECUTIVE TURNTABLE

and artist development.

DISTRIBUTION. Sean T. P. Sullivan is appointed director of college marketing for Sony Music Distribution in New York. He was manager of hard-rock retail list at Columbia Records.

PUBLISHING. Paul Tannen is promoted to VP of publishing and promotion at EMI Music Publishing in New York. He was senior director, standards catalog.

Steve Stoute is named national director of rap & R for the RCA Records label in New York. He was an A&R consultant for RCA Records.

Joel Amsterdam is promoted to director of West Coast press and artist development for Elektra Entertainment in Los Angeles. He was associate director of West Coast press

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Ellington Work Sets Tempo For Music Sales Acquisition

TAKE THE MUSIC SALES

TRAIN: The U.K.'s Music Sales Group has acquired a "substantial" ownership interest and exclusive administration of Tempo Music, the publishing operation founded by Duke Ellington in the early '40s. It contains some of the best melodies by Ellington and others, including Ellington and Billy Strayhorn's "Satin Doll," Strayhorn's "Take The 'A' Train," Juan Tizol's "Perdido," and Ellington's "Caravan." Music Sales owner Robert Wise requested to define how "substantial" his London-based company's interest is, saying only that it is "not a minority interest."

"We already publish Duke Ellington's masterly orchestral works, including 'Black, Brown and Beige,' and 'Harlem,' in our G. Schirmer catalog," says Wise. Also, for many years, Music Sales' Campbell Connolly firm has represented Tempo's interests outside the U.S.

Recently, Music Sales in the U.K. created a folio, "The Essential Duke Ellington," which contains Tempo copyrights and earlier Ellington-associated songs that were published by other firms, such as Mills Music.

BOUNTY-FULL: Writer Billy Labounty has signed a publishing agreement with Famous Music, reports Randy Hart, Nashville VP. Labounty's current successes include a No. 1 hit, "I Want To Be Loved Like That," by Shenandoah, and Brooks & Dunn's "Rock My World (Little Country Girl)." He has written songs recorded by Michael Johnson, Robbie Dupree, Steve Wariner, and Tanya Tucker/Delbert McClinton, and also had songs featured in such films as "At Close Range" and "Pretty Woman." He's worked in the studio as a keyboardist and synthesizer.

SESAC/SOCAN TIES: SESAC has made a bilateral agreement with SOCAN, its performance group counterpart in Canada, that allows SOCAN writer and publisher members in Canada to designate SESAC as their U.S. collection arm. Until this move, ASCAP or BMI were their only choices in the U.S. "Their earnings for American performances will be extremely attractive, and SOCAN will also receive American royalties on behalf of their affiliates approximately 90 days following the close of the quarter in which the performance occurred," says SESAC president/COO Vincent Candiani.

BMI, TV MUSIC LICENSE UNIT: Deal: BMI and the Television Music License Committee reached final agreement on blanket and per-program license fees and administrative fees covering music performance

rights for all periods through Dec. 31, 1994. The agreement, with no retroactive adjustments to stations' blanket or per-program fees owed from 1983-88, includes payment of an additional \$14 million to BMI for the calendar year 1994 beyond those payments called for under the interim licensing agreements.

MAKE WAY for the "ASCAP Clearance Express," which the performance rights society says offers song

writers, publisher, and recording artist info to members, music users, researchers, and the public through a new on-line service. Right now, ACE is being tested by MTV and VH-1, the PolyGram companies, and the public through a new on-line service. Right now, ACE is being tested by MTV and VH-1, the PolyGram companies, and the public through a new on-line service.

the Assoc. of Independent Music Publishers, with CBS and ABC to follow soon. And by this summer it will be available to all who have a PC capable of on-line communications. The deal to COO John LoFrumento, there are other tests of technological magic to come, including laptop licensing, on-line cue sheets for producers, and on-line title registration.

ADDENDA: Words & Music noted in the March 12 issue that Ralph S. Peer, the founder of peer music, was the producer of a recording by Mamie Smith, "Crazy Blues," which entered the NARAS Hall of Fame this year. And according to the folks at MCA Music, owner of the copyright, there is more to add. The song was written by Perry "Mule" Bradford, and its recording by Smith on the OKeh label in 1921 is considered the first commercial R&B recording.

Bradford, who also was acting as Smith's manager at the time, tried to interest record companies in releasing sides by black blues singers. And, finally, he got OKeh to do the recording instead of the label's original choice, the white vaudeville star Sophie Tucker. The recording is said to have sold at least 1 million copies and, more importantly, gave a shot to other black blues performers on OKeh and its competitors.

As for Smith, she continued to tour and to record with many top musicians. She made her final appearance with Billie Holiday in the mid-'40s, while Bradford continued writing his songs and also kept busy as a music publisher, songwriter, and record company talent scout.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Joe Satriani, Time Machine Vols. 1 & 2
2. Barbara Streisand, Back To Broadway
3. Tesla, Five Man Acoustical Jam
4. Stayer, Haunting The Chapel
5. Metallica, Metallica



by Irv Lichtman

Vatican To Host Holocaust Commemoration Concert Set For TV B'cast, Audio & Video Releases

■ BY JEFFREY JOLSON-COLBURN

The Vatican will play host to a historic concert Thursday (7) commemorating the Holocaust. The event will be presented by a consortium of entertainment executives on worldwide TV and taped for audio and home video release.

The Papal Concert will mark the first time the Vatican officially acknowledged the Holocaust. The event is also being billed as a key step in the recent resumption of diplomatic relations between the Catholic church and Israel.

Heads of state and survivors of World War II concentration camps will be invited to hear London's Royal Philharmonic Orchestra perform a concert with a concertmaster who is Richard Dreyfuss saying kaddish, the Jewish prayer for the dead.

Justice Records will release an audio version of the concert on Rhino Entertainment will produce a home video, with Atlantic's A/Vision distributing domestically and Warner Home Video likely picking up international rights.

The program will be presented live on RAI-TV in Italy. The European Broadcasting Union will present the show in Europe, and it will mark the first papal concert aired in South America.

The concert will be taped for broadcast on PBS in the U.S.

The concert is the brainchild of Pope John Paul II and Gilbert Levine, former conductor of Poland's Krakow Philharmonic, who were both formed for the pope several times. James G. Robinson, president of Morgan Creek Productions, is one of the producers.

"I can think of no higher service that my art can be put up for than to commemorate the Holocaust in the concert of the Vatican," says Levine. "The Catholic church is finally and officially acknowledging that the Holocaust took place, it did happen, and it will never go away. This is history." Peter Thal, a New York Times entertainment attorney who helped put the concert, video, and record deals together, adds, "It's been 2,000 years since the Vatican has made any effort

to reconcile with the Jewish people. That the Church would offer this conclusion to the Jewish people is monumental."

Observers believe the concert also will serve as a political overture to Israel, which resumed diplomatic relations with the Vatican in December. The Pope has visited sites of former concentration camps, but Jews have long pressed for formal acknowledgment of the Holocaust.

Additionally, staging the event would have been difficult until Vatican-Israel relations were normalized. Acknowledging the Holocaust would mean renouncing World War II.

The event promises to be heavily emotional as well as political. A special memorial with six candles, representing the 6 million Jews killed in Nazi concentration camps, will be lit by survivors from around the world. The concert will be sung entirely in Hebrew for the first time.

The music will include works by Franz Schubert, a Gahole, and Leonard Bernstein, a Jew, both of whom wrote compositions in Hebrew. Celist Lynn Harrell will be a soloist.

Approximately 7,500 will see the event inside the Papal Hall, but Levine wants the message to carry farther. "I'm really excited that millions of people around the world will see this historic event on TV, and that many more will see it on CD. They are permanent records of the concert and the event," he says.

With that in mind, Rhino Entertainment executive VP Bob Emmet, who will be co-executive producer of the video and record along with Jewish president Randall Jamail, has ambitious plans. "We will be shooting more than 100 hours of film," says Levine. "We have been given permission to shoot the art treasures of the Vatican, the Jewish Temple at Rome, the place of departure for concentration camps, and so on. What Rhino will produce will be a concert wrapped in a documentary." Dahlia Filim's Stephanie Bennett will produce.

Jamail will produce the audio re-

cording along with Heinz Wildhegen, a retired German-based producer who was formerly senior producer with Deutsche Grammophon.

Although no release date has been set for the video or audio projects, Jamail says the audio release may be available by June 1. He sees a broad reach for the project. "Part of our effort is to pull this out of the classical record section on the floor at retail," he says.

Justice will handle the international and U.S. distribution of the audio recording, although Jamail says the label may license it for worldwide distribution to a major record company. "We want to maximize this event for everybody concerned," he says. "Creating a relationship with a major label is going to help facilitate that."

Reprinted from the Hollywood Reporter with additional reporting by Susan Naxosette in New York

BINGO SHORTENS NAME, EXTENDS LEGACY WITH GIANT SET

(Continued from page 12)

Backer says, "and lots of opportunities exist because of Danny's connection with RCA." Backer says he may show Boingo videos at movie theaters. "We're also going to have MTV involved," he adds. "They haven't been a part of Boingo before, but we're going to make a video for the song 'Hey.' That's going to be a jaw-dropper. Not to have a video would be criminal."

Backer says it would be criminal if the band's name changed because any confusion among record buyers trying to find Boingo product at retail outlets. That's why MCA—the band's old label—wouldn't allow it to change its name, Elfman says.

Backer says a special Boingo record will be released in the fall. "We're planning and that a national Boingo tour is imminent. 'One of Boingo's strongest suits is the live show,'" Backer says. "It's true before, but after the war, it wasn't much of a live show in it and there wasn't a whole lot of demand."

But Elfman knows any tour by the band won't go on too long. "I can't see playing on tour every night in

six to nine months," says Elfman.

He concedes that using orchestral arrangements on new Boingo songs such as "Insanity" and "Mary" was influenced by his film scoring, and says that inspiration for his new writing came from sounds he heard coming from his 15-year-old daughter's bedroom.

"I heard her listening to her Beatles records, and then I started checking out albums with her," Elfman says. "Then I started listening to the Beatles, Jimi Hendrix, and Led Zeppelin. The Beatles had a wild abandon for changing style from tune to tune. I've always wanted our albums to be eclectic, and I've been pining for the day when we could just let our minds wander around with it," Elfman says.

Elfman and company wander to their hearts' content on the new album, which stretches over 70 minutes. The songs "Changes," "13 Minutes, 59 Seconds," and "Pedestrian Wolves," is just over nine minutes. While Boingo's cover of "I Am The Walrus" plays homage to the Fab Four, the dramatic, choral singing in

Goetz and attorney Eric Greenpan and his firm.

Sherman's suit, filed eight years after his dismissal from the band, maintained that statutes of limitations were inapplicable because the guitarist had "past emotional problems," and that he was "just now capable of putting his business affairs in order and contesting past acts."

But, according to Sherman's attorney, Neville Johnson, Judge Stephen Leach said that Sherman was barred by the statute of limitations "from seeking a court settlement."

Johnson says that Sherman is entitled to appeal Leach's ruling, but adds that no determination has been made about whether he will proceed with his suit. **CHRIS MORRIS**

"War Again" and "Lost Like This" recalls vintage Queen. The group loses its mind on new songs such as "Insanity" and "Mary" reminiscent of previous unreleased tunes from the days when the band was known as the Mystic Knights. Called "Helpless," the song features incongruous accordion riffs, drum machine rhythms, and Elfman's adrogned hoarse roaring in the chorus.

"It was a challenge leaving dance music behind and not using sequencers," Elfman says. "It's the most challenging, fun, and difficult record we've ever done. It felt like a cold bucket of water splashed in our faces."

But Elfman knows that Boingo's longtime fans may take the band's change in sound as a slap in the face. "I'm expecting to get a lot of nasty letters," Elfman says. "I got them when I recorded [the solo album] 'Dead Man's Party' in 1985. Fans would write and say they made copies of our records, and in separating and changing we abandoned them."

"With any band that's been around as long as Boingo, the music constantly changes and evolves," Backer says. "Sometimes hardcore fans will be sacrificed. But they're making the album they've always wanted to make [marketing it] is a major priority for us."

NEW FEMMES SET FOR ELEKTRA

(Continued from page 12)

it was, "Why don't you sound more like the Talking Heads?" and then it was, "Why don't you sound more like R.E.M.?" The band's arrangement with Elektra is like "going from a minor-league contract to a major-league contract," he says. "We have a level of respect artistically that we've never had before."

Elektra's creative confidence in the band reflects the confidence of bassist Brian Ritchie who produced "New Times" themselves. "Being able to go into the studio and not having to get a producer was a joy," Gano says. "We were more free to break some of the rules to make it be the way we wanted to be."

Breaking the rules often ended up in injecting more of the feeling of

the Femmes' live shows, which punctuate the band's frenzied new album with the best of free-jazz-style improvisation.

The new blood in "New Times" is the drumming of fellow Milwaukee native John McVie, a former member of the BoDeans and the Oil Tasters, who replaces longtime Femme Victor DeLorenzo. Gano says that McVie's drumming on the band because he came up in the same late '70s-early '80s Milwaukee scene as the Femmes. "There's no one else to explain it," Gano says. "We don't have to. We're trying to do here kind of relates to punk music, and well, punk music is... If things had combined differently, we could've been the original Femmes drummer."

According to band manager Gary Borman, the promotional strategy behind "New Times" is the same thing novel for Violent Femmes. Elektra will service "Breaking Up" as the first single to alternate and follow the release of April 26, and which often had them coming off the road just as a follow-up track was released, the band is going to concentrate on live shows with "a more environment" performances for the initial single and album release. Of particular emphasis will be the band playing spring and summer festivals and touring with alternative radio stations as well as performing live in

studios for radio broadcast.

Elektra's international ambitions for the band are also new, says Borman. Slah had sublicensing deals with London Records in Europe and Liberation in Australia, making the coordination of overseas promotion difficult. Violent Femmes' records now will go through the WEA system worldwide. The band will be touring in its first year with promotion tour of Europe just prior to the new album's release, and the live dates in support of "New Times" will take the band to Europe, not only across the States but to Europe, Australia, and Japan. In addition, Kahn says Elektra may service CD's with non-album tracks and pre-release radio around the time of the fall tour as an attention-getter.

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Irish Act Takes Aim At Serious Issues A&M's Marxman Mixes Political Savvy, Rap Sounds

■ BY PAUL SEXTON

LONDON—Domestic violence and the politics of Northern Ireland may not seem the most radio-friendly lyrical subject matter, but A&M feels it can bring such hot potatoes to the airwaves of seven or eight different radio formats via Anglo-Irish hip-hop/rap posse Marxman.

The quartet's debut album "33 Revolutions Per Minute" is set for U.S. release May 17 by A&M, some 14 months after its debut on Britain on PolyGram's Talkin' Loud imprint. Marxman is already nearing completion of its sophomore set, but the group will divide its time between recording duties and promoting the first album in America, where A&M VP of marketing Jill Glass envisions about taking the group's music to rap, alternative rhythm crossover, college, dance, and several other formats.

"This is a very complex project be-



MARXMAN: From left are Oisin, Phrasé, and K1. Standing above is Hollis.

cause it doesn't fit any particular niche; it has a toe in so many different places, and we've gotten feedback from people at each of those levels," says Glass. The

first formats to take delivery of Marxman's blend of rap, hip-hop, and traditional Irish folk elements will be black college, R&B, and dance, which were serviced March 30 with the 12-inch of "All About Eve." A week later, college stations received a four-song sampler; alternative, R&B, and top-40 rhythm crossover formats got a five-song set to receive the single in early May.

With Marxman effectively "in between" records in the U.K., the initial excitement over Marxman has cooled somewhat, but Steve Kinross, head of music product for Virgin Retail, recalls, "We did well with [the album] at first, and supported [it] on our listening posts. There was a fair buzz about them, and it's a question of building on that. Talkin' Loud is a very credible label, but that doesn't always translate to

(Continued on page 24)

A Quick Rise For Mercury Band Rob Rule

■ BY CHRIS MORRIS

LOS ANGELES—For the L.A.-based band Rob Rule, whose self-titled album arrives May 17, lightning struck early, according to Cliff O'Sullivan, Mercury Records' West Coast senior director of video and product development.

"From what I've been told, they rehearsed for six weeks, played once, and got signed by [Mercury A&R rep] Bobby Carlton," O'Sullivan says.

Rob Rule: James Bradley Jr., Eddie Anisko, Steven Ossana, David King, and Robbie Allen.

The melodic alternative rock quintet rose rapidly from the still-smoldering ashes of Mary's Danish, a promising L.A. band that recorded for ill-fated labels Chameleon and Morgan Creek.

Rob Rule guitarist/songwriter and ex-Mary's Danish member Dave King says of his old group, "The reason we broke up is because we couldn't work. Our label wouldn't let us make an album, and we didn't know how to do it. It turned out to be the best thing that could possibly have happened."

King notes that besides Rob Rule, who also includes Mary's Danish drummer James Bradley Jr., two other splinter units have formed: recent Geffen signer Battery Acid, which includes ex-lead vocalist Gretchen Sager and two other Danish members, and L.A., which features the group's other vocalist, Julie Ritter.

King says, "It's just so cool how it



SAN FRANCISCO: Of the many young singers trying to redefine the direction of R&B, one of the most notable is Bay Area-based singer/songwriter Punch.

Born Robert G. Basden, he started singing at the Southern Baptist Church in his native Miami at the age of 5. The name Punch was given to him by his father, a football coach, for the way he tried to kick and box as a small child. His six-track EP, "Dial Me Up," which was released to Bay Area retailers in December on custom label 2-Track Records, is quickly approaching sales of 1,000 units. Listening to a wide range of music while growing up—Marvin Gaye, the Temptations, the Beatles—Punch loved anything with a strong melody and great lyrics. "I like to write love songs," he says. His past

amorous experiences heavily influence his writing style, he notes, adding that "buds come easier." His growing reputation as a vocalist has led to opening slots for MC Lyte, R. Kelly, and fellow Bay Area artists Tony Toni Toné. Although in the midst of recording 12 tracks for a full album to be released this spring, Punch has made time to perform in benefits for the Alcohol & Drug Abuse Council and the National Black Alcoholism Council. Upcoming opportunities to experience his distinctive brand of R&B include a local April 8 AIDS benefit sponsored by City Of Hope, and the huge Oakland summer street fair Festival At The Lake in early June. The main idea that should come through in his music, he says, "is that old school feeling of a 'real singer.' Contact Parris 'Play' Walton at Pay & Associates Entertainment, 510-977-8696.

MARLON SYNDER

ST. LOUIS: It's been an eventful year for Vitamin A. Beginning more than a year ago when singer/acoustic guitarist Tony Vrooman and singer/key-boardist Jon Rosen put their heads together to write original songs, the band quickly started drawing audiences of 200-300 to their artsy gallery parties.

Then came Punk, the first of the band's releases (Mercury's Choice Music Poll as best local band, and coming in second for best alternative band. That led to a live performance on modern rock KPMT, where the band was ejected from the studio for doing its usual strip-tease in the middle of its song "Walking Naked." Benefactors of gratuitous press and critical accolades, the band went through a short period of personnel adjustment, described along the standard lines as "creative differences." Throughout this rapid, somewhat strange trip, Vitamin A has been recording its songs for a demo/indie release, all the while making occasional jaunts out in more experimental forms in several different musical configurations, including Johnny's Revenge. Settling into a firm membership that also includes guitarist Tracy Love, bassist Jimmy Tebasu, and drummer Matt Albert, Vitamin A recently shared the stage with the Subdudes at an Austin, Texas gig. The band returned to St. Louis where they opened for Widespread Panic. The band's funky groove, energetic stage antics (not the least of which is routinely dropping trousers), and engaging melodies with pop song smarts, Vitamin A never ceases to be entertaining. Contact, MC Newcomb at 314-851-6534.

BRIAN Q. JIMENEZ

RALEIGH, N.C.: Every town seems to have at least one revered guitar hero whose commercial success has never caught up with his ability—witness Atlanta's Glenn Phillips or Danny Gatton in Washington, D.C. This town's equivalent is Larry Hutcherson, a veteran guitarist of peerless versatility. The 40-year-old Hutcherson primarily makes his living playing in restaurants and lounges, where he has to be able to render any style at any time.

He also fronts a blues-rock band, presides over various open-stage jams in area clubs, and plays lapsteel guitar in local country-rock band the Backsliders. Multiple styles are in evidence on Hutcherson's debut album, "Some Get Lucky," released on his own Lalo Records. Recorded with a lineup that includes Kenny Soule (drummer for Columbia recording set Dag) and Cyf Of Love producer John Custer, "Some Get Lucky" ranges far and wide. Straight blues and roots rock form the core, accented with folk acoustic finger-picking, pentatonic piano, and even Booker T & the MGs-style funk. "One problem with recording yourself by playing is that you don't always get to do exactly what you want," Hutcherson says in explaining his eclecticism. "So I tried to hit a little of everything on this album. I don't know why you call it. If these songs were 20 years old, you could call 'em classic rock, I guess." Contact Larry Hutcherson at 919-882-6130.

DAVID MCCANN

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GARY BROOKS ALCOHOL RENAISSANCE & UNION STATION	Carver Amphitheatre Arroyo Grande University of Iowa, Iowa City, Iowa City, Iowa	March 24	\$988,225 \$50/\$20	45,598 Record	Three shows	Glen Smith Presents w/Innov
FRANK SINATRA TOP GUNNER	The Mark of the Quad Cities Moline, Ill.	March 26	\$524,375 \$75/\$20/\$25	38,438 sold out		Broadway Entertainment
BILLY JOEL	Buffalo Municipal Auditorium Buffalo, N.Y.	March 24	\$965,718 \$20/\$25	37,340 sold out		Eastman/Starline Enterprises
FRANK SINATRA	Wabash Center, Old Market University Tulsa, Okla.	March 24	\$438,825 \$20/\$25/\$20	38,000 sold out		Contemporary Promotions Little Wing Productions
BOB STENNETT	Ames, Maryland Center Center Chattanooga City Chattanooga City	March 26	\$435,825 \$20/\$25/\$20	34,740 sold out		Beaver Productions
BOB STENNETT	Orlando Arena Orlando Centrales Centrales Orlando, Fla.	March 12	\$485,492 \$20/\$25/\$20	31,962 sold out		Entertainment Partners American Concerts
BOB STENNETT	The Mark of the Quad Cities Moline, Ill.	March 24	\$441,209 \$45/\$25/\$25	31,526 sold out		Broadway Entertainment
BOB STENNETT	Ernie J. Butler Center, Wright State University Dayton, Ohio	March 23	\$387,715 \$20/\$25/\$20	31,368 sold out		Cellar Door
BOB MCINTOSH JONAS MEYER BARTHOLOMEW	Spectrum Orlando Orlando Orlando, Fla.	March 26	\$328,465 \$25/\$25	22,875 15,580		Starline Productions
JOHN COOPER SHARON BOWEN	Woolrich Music Fair Westbury, N.Y.	March 27	\$298,025 \$25/\$25	12,726 12,076 on show		Music Fair Productions

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Billboard® TOP R&B ALBUMS

FOR WEEK ENDING APR. 9, 1994

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
(1)	NEW	1	1 SOUNDCRASH	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	1
2	1	20	R. KELLY A	41527 (10 190 150) 100	2
3	2	3	SHOOP DOGGY DOGG	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	3
4	3	4	TONI BRAXTON	41527 (10 190 150) 100	4
5	4	7	TWIN CAMPBELL	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	5
6	5	14	JODECI	UPON YOUR SOUL (MCA) (50 160 150) 100	6
(7)	NEW	1	6 DAZ	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	7
8	5	2	GANG STARR	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	8
9	7	6	HAMMER	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	9
(10)	9	17	ICE CUBE	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	10
11	11	20	WU-TANG CLAN	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	11
12	10	11	SALU-N-PEPA A	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	12
13	12	10	MARCAN CAREY	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	13
14	8	9	THANE	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	14
15	13	2	ANGELA WINDSH	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	15
16	15	4	WARRIOR ARTISTS	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	16
17	16	18	BARRETTA	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	17
18	18	20	A THING CALLED COUNTRY	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	18
(19)	20	15	DOMINO	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	19
20	14	13	STIN WARD	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	20
21	22	19	VARIOUS ARTISTS	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	21
22	16	14	SOUNDCRASH	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	22
23	21	9	TOP AUTHORITY	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	23
24	24	17	USA	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	24
(25)	30	31	GERALD ALBRIGHT	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	25
(26)	NEW	1	THE BRAND NEW HEAVIES	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	26
27	22	19	QUINCY LATHAM	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	27
28	25	24	JANET JACKSON	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	28
29	19	17	SCAPALE	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	29
30	27	20	AARON HALL	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	30
31	29	26	TOP SHOT	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	31
32	26	21	THE NEW 2 LIVE CREW	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	32
33	32	30	KENNY G A	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	33
34	28	28	MINT CONDITION	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	34
35	34	26	E-40	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	35
36	34	6	SOUNDCRASH	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	36
37	31	29	SHAGGY	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	37
(38)	40	48	MAELLE	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	38
39	36	33	CONSCIOUS DAUGHTERS	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	39
40	39	35	ZAPP & ROGER	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	40
(41)	45	46	TEDDY PENDERGAST	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	41
42	38	32	ARETHA FRANKLIN	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	42
43	12	13	VARIOUS ARTISTS	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	43
44	37	36	DR. DRE	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	44
45	46	24	EAT-4	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	45
46	54	—	2 LIVE CREW	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	46
47	46	47	SAD	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	47
48	30	47	TONY! TONY! TONY!	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	48
49	48	5	CE CENESION	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	49
50	50	45	32	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	50
51	43	35	16	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	51
52	41	41	31	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	52
53	51	51	5	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	53
54	48	49	15	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	54
55	52	—	2	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	55
56	52	—	2	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	56
57	62	59	20	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	57
58	56	54	19	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	58
59	54	47	2	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	59
60	60	60	3	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	60
(61)	75	63	5	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	61
(62)	65	67	19	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	62
(63)	57	58	28	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	63
(64)	NEW	1	CEAL	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	64
(65)	NEW	1	COMMISSIONED	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	65
66	58	53	24	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	66
67	59	55	33	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	67
68	55	52	12	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	68
69	61	69	30	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	69
70	64	61	27	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	70
(71)	NEW	1	INCognito	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	71
72	63	74	24	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	72
73	73	74	34	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	73
74	66	57	42	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	74
75	67	64	27	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	75
(76)	79	70	32	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	76
77	69	65	40	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	77
78	70	—	2	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	78
79	74	—	3	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	79
80	68	68	35	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	80
81	78	66	20	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	81
82	71	79	18	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	82
83	72	62	20	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	83
84	77	80	61	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	84
85	75	71	25	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	85
86	80	75	6	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	86
(87)	NEW	1	ORIGINAL	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	87
88	85	86	28	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	88
89	87	83	24	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	89
90	86	92	34	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	90
91	94	78	23	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	91
92	87	11	12	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	92
93	86	88	16	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	93
94	92	—	2	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	94
(95)	95	95	1	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	95
96	87	87	5	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	96
97	93	72	3	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	97
98	95	94	14	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	98
99	88	77	2	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	99
(100)	88	88	31	DEATH-AND-REBIRTH (MCA) (50 160 150) 100	100

Albums with the greatest sales gains. *Recording Industry Association of America (RIAA) certification for sales of 100,000 units. **RIAA certification for sales of 1 million units, with multipliers shown indicated by a numeral following the symbol. *Albums indicates LP is available. Most data prices, and CD prices for WEA and BMG labels, are suggested retail. Top prices marked EG, and all other CD prices, are suggested retail, which are projected from wholesale prices. Greatest Gains shows chart's largest unit increase. Plus/minus indicates highest percentage growth. Hasbeamer impact shows artists released from Hasbeamer this week. **Indicates past or present Hasbeamer title. © 1994, Billboard/EMI Communications, and SoundScan.



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THE RHYTHM & THE BLUES

(Continued from page 20)

Foundation and the Rhythm & Blues Foundation. The star-studded spectacular was held at the Universal Amphitheater in Los Angeles and played to a near-capacity crowd.

During the reception that followed, MCA Music Entertainment Group chairman Al Teller expressed a sincere interest in putting the show on the tour circuit. "I'd love to put a show like this on the road, but I just don't think it would be possible because of scheduling conflicts," he said.

Teller cited Gladys Knight's quick exit to catch a plane immediately following her last performance as one example. "She's got to be in New York to shoot a new TV pilot that she's starring in," Teller said.

Although R&B great Sam Moore was unable to reprise his "Ratny Night

In Georgia" duet that he recorded with country star Conway Twitty, who died three weeks after the session, a touching video presentation seemed to satisfy concertgoers—and Moore.

"Doing this show was special for me because I wanted to give a public tribute to Conway in a way that I'll remember the rest of my life," said Moore.

Moore said he is considering a return to recording, but his musical direction remains unclear. "Actually, I'm looking as closely at country as I am at pop," he said. "I'm not exactly sure which way I'll take, but I think I'll go either way."

The Staple Singers also performed, joined by former Paisley Park solo artist Mavis Staples, who reported that Prince has a new label. "It's called

NPG, and I'm signed to it," she said. Staples added that the Staple Singers are mulling over the idea of recording an independently produced album.

QUICK TAKES: Former Capitol A&R director Sam Sneed is headed to PolyGram's Santa Monica, Calif., offices for an A&R post... Former Columbia R&B marketing exec Ruth Carson is now at Capitol... Mike Baril slides over from Epic publicity to take the reins of his new post as regional A&R manager for Sony Music... Producers working on Paul LaBelle's upcoming album include Jimmy Jam & Terry Lewis and Teddy Riley... Be on the lookout for the Puppies, a set of young rappers signed to Chaco/Columbia. The group's first single, "Funky Y2C," is scheduled for spring release.



AT THE TOP: The top four singles on the Hot R&B Singles chart are belated, as all of them make gains. One of those, "Bump N' Grind" by R. Kelly (Jive), also turns in a continued strong sales performance. Kelly's radio plot went in nearly twice that of "The Most Beautiful Girl in the World" by the Symbol (NPG), and Kelly's sales are nearly five times as large. "Most Beautiful" leapfrogs 6-2, garnering the largest plot increase on the entire chart this week. It holds "Freaky" by Jodeci (Uptown) in place, beating it by a slim margin, despite Jodeci's strong radio and sales plot increases. "I'm Ready" by Terri Campbell (Quest) gets the largest part of the total increase from increases in radio points.

IT WAS GOOD WHILE IT LASTED: Nine weeks atop the Top R&B Albums chart is something to be proud of. "12 Play" by R. Kelly held the top until this week's Hot Shot Debut, "Above the Rim," displaced it. The Death Row album was launched by the release of multiple cuts to radio, including songs by H-Town, A.B. Surel, SWV, and Warren G & Nate Dogg. "Your Body's Calling" will be released in late April from Kelly's album. It may be just long enough to build consumer response and lift it back to No. 1.

GREATEST GAINERS EVERYWHERE: Toni Braxton has accomplished what most young performers only get to dream about. She has won at least one award at every major event this year, including the Grammys. So, from the highest possible platform, "You Mean The World To Me" is grabbing all of the singles honors. This week, the single is the Greatest Gainer/Airplay on the Hot R&B Singles chart, while last week it earned the sales honors. On the Hot 100, the reverse happened. This week, "You Mean" earned the sales award, after earning airplay honors last week. Are you still with me? O.K. It is top five at nine stations, including WKYS Washington, D.C., KPR, Little Rock, and KJLH Los Angeles.

IT CAN HAPPEN TO YOU: "Treat U Rite" by Angela Winbush (Elektra) has proven a point that speaks well for the R&B chart. It has gotten into the top 10 on the singles chart—and without crossover action! The single ranks No. 1 at WBLS Mobile, Ala., WQQK Nashville, KQXL Baton Rouge, La., and KTOH Tulsa, Okla.

I'VE BEEN TOLD: That Russell Simmons couldn't be convinced, even though Andre Harrell's newest discovery was a talented rapper, that women would find the rapper sexy. So, Harrell took Heavy D & the Stars with him and laid the foundation for Uptown Records. Get the "Overweight Lover" has proven Harrell to be right on the money. "Well Me Watting" is the newest single release from the "Heaviest," and it rises 20-11 in its fourth week on the Hot R&B Singles chart. More radio-friendly than ever, "Watting" gets top five airplay at five stations: WBLS New York, WQQK Raleigh, N.C., WQMG Greensboro, N.C., WMYK Norfolk, and KVSP Oklahoma City. The single moves 11-5 on the Hot R&B Singles Sales chart, and 25-20 on the Hot R&B Airplay chart.

GUESS WHAT I HEARD: "I Feel A Song In My Heart" by Gladys Knight, with reggae vocals by Joe Thompson, on IMG Records (distributed by ZYX Music). It's likely to get a great response in the clubs—we'll have to see how her fans respond. "Waiting For The Last Goodbye" also is on the CD.

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BUBBLING UNDER. HOT R&B SINGLES

THIS WEEK LAST WEEK	PEAK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK	PEAK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	I WANT YOU	FRANKS (JIVE)	14	21	FRANKS	FRANKS (JIVE)
2	1	SKUNKHOLE GET LOWLY	DR. CARPIS	15	7	HOW ABOUT SOME HARDCORE	MC OF DOLLETS
3	11	THE BELLS	HEAVY D & THE STARS (UPTOWN)	16	2	HOW MUCH BOODE	CHUCKY (CORNERSTONE)
4	5	PISTOL GRIP PUMP	ALLIGATOR (JIVE)	17	12	A LITTLE LOVE	RODNEY (JIVE)
5	14	BAKNAFFEX	GO 4 EP (LAST WEST)	18	24	DO THE BOOTSY HO	95 SOUTH (IMPACT/SONAR)
6	1	ONE COWBOY AND ONE	ED O'NEAL & DA BULLDOGS (IMPACT)	19	1	HOW ABOUT YOU MANNIN	DAI (IMPACT)
7	13	SHORT IN THE DAY	THE TRINITY (IMPACT)	20	10	DO YOU WANNA GO PARTY	DAI (IMPACT)
8	17	BACK IN THE CITY	THE TRINITY (IMPACT)	21	25	NICE AND LOVELY	DAI (IMPACT)
9	15	HUSH HUSH TUP	NICE (JIVE)	22	—	WHERE MY HOMEZ...	ALL (IMPACT)
10	6	ANNIVERSARY	DAI (IMPACT)	23	—	THE CLOSER I GET TO YOU	DAI (IMPACT)
11	16	I WANT TO THANK YOU	DAI (IMPACT)	24	10	CHOOSE	DAI (IMPACT)
12	3	UPTOWN HIT	DAI (IMPACT)	25	—	CELEB AND YOU'LL FIND	DAI (IMPACT)
13	—	HEAVY D & THE STARS	HEAVY D & THE STARS (UPTOWN)				

Billboard enters the top 25 singles under No. 100 with the week just ended.

THIS WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	TITLE PRODUCER (S)ONGWITER(S)	ARTIST LABEL & MUSIC DISTRIBUTING LABEL
30	34	30	9	A DEEPER LOVE (FROM "SISTER ACT 2") J. WARRICK / J. WARRICK	#1 ARETHA FRANKLIN (C) 1992 TD J&R
(51)	56	70	5	ALL OR NOTHING J. WARRICK / J. WARRICK	#2 JOE MCKINLEY (C) 1992 TD J&R
32	51	48	11	YOU DON'T HAVE TO WORRY J. WARRICK / J. WARRICK	#3 MARY J. BLIGE (C) 1992 TD J&R
(53)	55	61	5	WHEN I NEED SOMEBODY J. WARRICK / J. WARRICK	#4 RALPH TRESWANT (C) 1992 TD J&R
34	54	52	12	QUIET TIME TO PLAY J. WARRICK / J. WARRICK	#5 JOHNNY GILL (C) 1992 TD J&R
(55)	62	69	6	YOU DON'T WANNA MISS J. WARRICK / J. WARRICK	#6 FOR REAL (C) 1992 TD J&R
36	44	35	13	IT'S ALL GOOD J. WARRICK / J. WARRICK	#7 HAMMER (C) 1992 TD J&R
37	53	57	7	STIR IT UP (FROM "COOL RUNNINGS") J. WARRICK / J. WARRICK	#8 DIANA KING (C) 1992 TD J&R
(58)	67	83	3	SWEET POTATOE PIE J. WARRICK / J. WARRICK	#9 DOMINO (C) 1992 TD J&R
(59)	59	—	2	BE THANKFUL FOR WHAT YOU GOT J. WARRICK / J. WARRICK	#10 PORTRAIT (C) 1992 TD J&R
40	68	54	7	OLD TIMES SANE YOU MINE J. WARRICK / J. WARRICK	#11 SWEET SABLE (C) 1992 TD J&R
41	58	48	14	ON AND ON J. WARRICK / J. WARRICK	#12 SHTHEIM (C) 1992 TD J&R
(62)	68	89	3	PLAY MY FUNK (FROM "SUGAR HILL") J. WARRICK / J. WARRICK	#13 SIMPLE E (C) 1992 TD J&R
(63)	75	87	3	WHAT DOES UP J. WARRICK / J. WARRICK	#14 MAZE FEATURING FRANKIE BEVERLY (C) 1992 TD J&R
44	77	85	6	IT Ain't HARD TO TELL J. WARRICK / J. WARRICK	#15 N-TRUST (C) 1992 TD J&R
45	60	68	10	WAS IT SOMETHING J. WARRICK / J. WARRICK	#16 FREDDIE JACKSON (C) 1992 TD J&R
(66)	69	77	5	HERE WITH ME J. WARRICK / J. WARRICK	#17 PHILIP BAILEY (C) 1992 TD J&R
47	65	59	12	FUNK DANCEWIT IS IT? J. WARRICK / J. WARRICK	#18 SAGIT (C) 1992 TD J&R
48	12	66	8	ZUNGA ZUNGA J. WARRICK / J. WARRICK	#19 K7 (C) 1992 TD J&R
49	12	65	10	KRAZY J. WARRICK / J. WARRICK	#20 BLACKGIRL (C) 1992 TD J&R
(70)	74	79	3	WORKER MAN J. WARRICK / J. WARRICK	#21 PATRA (C) 1992 TD J&R
50	76	82	12	HEY D.J. (FROM "MI VIDA LAO") J. WARRICK / J. WARRICK	#22 LIGHTER SHADE OF BROWN (C) 1992 TD J&R
(72)	70	—	8	I BELIEVE J. WARRICK / J. WARRICK	#23 SOUNDS OF BLACKNESS (C) 1992 TD J&R
52	76	72	12	IT ALL COMES DOWN TO THE MONEY J. WARRICK / J. WARRICK	#24 TERMINATOR X (C) 1992 TD J&R
54	64	52	18	IN CONGA MAKE YOU MINE J. WARRICK / J. WARRICK	#25 TAYLOR SWIFT (C) 1992 TD J&R
55	12	63	18	LET'S MAKE LOVE J. WARRICK / J. WARRICK	#26 JASON BLAKE (C) 1992 TD J&R
56	81	64	7	LESSONS LEARNED J. WARRICK / J. WARRICK	#27 RUNKY PUNKS (C) 1992 TD J&R
(77)	89	64	7	LOVE ON MY MIND J. WARRICK / J. WARRICK	#28 35-SPACE (C) 1992 TD J&R
58	64	56	17	FAMILY AFFAIR (FROM "ADAM'S FAMILY VALUES") J. WARRICK / J. WARRICK	#29 SHABAZZ ADAMS (C) 1992 TD J&R
(79)	80	72	9	JOY J. WARRICK / J. WARRICK	#30 76509 (C) 1992 TD J&R
60	73	60	12	PROCESS OF ELIMINATION J. WARRICK / J. WARRICK	#31 ERIC GABLE (C) 1992 TD J&R
61	82	68	10	SOUND OF DA POLICE J. WARRICK / J. WARRICK	#32 KRS-ONE (C) 1992 TD J&R
(82)	85	—	2	PAPA Z'S J. WARRICK / J. WARRICK	#33 2PAC DUET WITH MOPREME (C) 1992 TD J&R
63	78	82	7	CAPS GOT PEELED J. WARRICK / J. WARRICK	#34 DFC (DUET WITH MC EHT) (C) 1992 TD J&R
(84)	90	—	2	SATISFY YOU J. WARRICK / J. WARRICK	#35 DAMON "CRAZY LEGS" HALL WITH CHANTE MOORE (C) 1992 TD J&R
65	83	78	10	DA BOMB J. WARRICK / J. WARRICK	#36 KRS KROSS (C) 1992 TD J&R
66	79	71	17	BELIEVE THAT J. WARRICK / J. WARRICK	#37 KEITH WATSON (C) 1992 TD J&R
(87)	NEW	—	1	I GOT CHA CHIN J. WARRICK / J. WARRICK	#38 BLACK MON (C) 1992 TD J&R
68	89	86	20	COME CLEAN J. WARRICK / J. WARRICK	#39 JERU THE DAMAJA (C) 1992 TD J&R
69	91	—	2	TWO HEARTS J. WARRICK / J. WARRICK	#40 EARL KAMARA (C) 1992 TD J&R
70	88	76	16	BABY WHERE WERE YOU J. WARRICK / J. WARRICK	#41 THE REAL SELECTION (C) 1992 TD J&R
71	84	70	13	FAITHFUL J. WARRICK / J. WARRICK	#42 H-FIVE (C) 1992 TD J&R
(92)	NEW	—	1	TAKE IT EASY J. WARRICK / J. WARRICK	#43 OREILHAI (C) 1992 TD J&R
83	87	81	10	YOUNG IN THE GHETTO J. WARRICK / J. WARRICK	#44 TOO SHORT (C) 1992 TD J&R
84	93	95	4	MEAN J. WARRICK / J. WARRICK	#45 THE NEW L. Z. CREW (C) 1992 TD J&R
(95)	NEW	—	1	BREAK UP TO MAKE UP J. WARRICK / J. WARRICK	#46 WILL DOWNING (C) 1992 TD J&R
(96)	NEW	—	1	HOW DO YOU HEAL A BROKEN HEART J. WARRICK / J. WARRICK	#47 CHRIS WALLER (C) 1992 TD J&R
87	76	65	16	SAY TO MY LOVE J. WARRICK / J. WARRICK	#48 LISA LOPE (C) 1992 TD J&R
88	97	—	2	FEEL ME J. WARRICK / J. WARRICK	#49 RAAB (C) 1992 TD J&R
89	96	100	4	SOUND BY SOUND KILLING J. WARRICK / J. WARRICK	#50 MEGA BANTON (C) 1992 TD J&R
100	99	97	2	WUSSUP WITH IT J. WARRICK / J. WARRICK	#51 DIGITAL UNDERGROUND (C) 1992 TD J&R

Hot R&B Airplay

Compiled from a national sample of airplay audited by Broadcast Data Systems' Radio Trak system. 74 R&B stations are included in the sample. The chart is based on the number of spins of each song on R&B stations, with the number of spins on each station weighted by its audience size. The chart is based on the Hot R&B Singles chart.

LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	★ ★ ★ NO. 1 ★ ★ ★	
1	1	BLUMP N' GONNA	Blump N' Gonna (Jive)
2	2	I SEND ME SWIMMING	Blump N' Gonna (Jive)
3	3	FEENY	Feeny (Jive)
4	4	I'M READY	Feeny (Jive)
5	5	GROOVE THANG	Feeny (Jive)
6	6	YOUR BOOTS CALLIN'	Feeny (Jive)
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33	33	PART TIME LOVER	Feeny (Jive)
34	34	WHEN A MAN LOVES A WOMAN	Feeny (Jive)
35	35	THE MOST BEAUTIFUL GIRL IN THE WORLD	Feeny (Jive)
36	36	CANTALOP (PUP FANTASIA)	Feeny (Jive)

Tracks moving up the chart with last week's chart. © 1994 Billboard Publications

HOT R&B RECURRENT AIRPLAY

LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	COME INSIDE	Blump N' Gonna (Jive)
2	2	BETCHALL NEVER FIND	Blump N' Gonna (Jive)
3	3	HEY MR. D.J.	Blump N' Gonna (Jive)
4	4	WHEN A MAN LOVES A WOMAN	Blump N' Gonna (Jive)
5	5	NEVER SHOULD'VE LET YOU GO	Blump N' Gonna (Jive)
6	6	SHOOP	Blump N' Gonna (Jive)
7	7	ANNIVERSARY	Blump N' Gonna (Jive)
8	8	JUST KIDNIN' IT	Blump N' Gonna (Jive)
9	9	BREATHE AGAIN	Blump N' Gonna (Jive)
10	10	U.N.I.T.Y.	Blump N' Gonna (Jive)
11	11	THE WAY LOVE GOES	Blump N' Gonna (Jive)
12	12	THE WAY LOVE GOES	Blump N' Gonna (Jive)
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R&B SINGLES A-Z

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1	1	BLUMP N' GONNA	Blump N' Gonna (Jive)
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New Work Brings Joji to the World: Rozalla Returns

THE FIRST THING that strikes you upon introduction to Joji Cardwell is how her easy-going demeanor belies the guarded, world-wide intensity of her eyes. She has clearly been through the proverbial industry wringer, and not even the most relaxed smile can truly hide it.

Happily, the second thing you notice about Cardwell is that information she appears properly educated by the hard knocks that have been thrown her way, and is ready to curve a much deserved niche among the club com-



JOJI CARDWELL

munity's elite diva.

It seems like a lifetime since she released the shadow of producer L'il Louis as the fearless but glorious voice on the 1992 worldwide hits "Club Lonely" and "Saved My Life." And while she says the competition breakdown that resulted in her conspicuous absence from the video clips and subsequent promotion of those hits left her "nasty and bitter," Cardwell says she has strengthened her mental and professional resolve. "After a while, I felt like I didn't

own my voice," she recalls. "I made me extremely cautious and distrustful for a long time. But I'm still here. And I really believe that positive energy brings positive results. I now view my experience with Louis as a means of paying my dues. The future looks bright."

If early DJ reaction of her new EP/label single, "Trouble," is an accurate indication, Cardwell should be racking up hits in her own name within months. The record is the first in a bits of delectable jams that will be spread over three labels in as many months. Tribal America will issue "Hot Little Bird," the singer's collaboration with Fred Roach and Behavior, while the U.K.-rooted Freshwork Records will soon issue the highly "Holdin' On." For a completely different flavor, look to Epic's imminent "Brazers" compilation for the jittery retro-soul romp "Was It Something I Said?"

"I hope this is the last time I have to spread myself out so much to gain visibility," Cardwell says, pointing out her recent album deal with Eightball.

Planned for release this summer, the project will be produced by the singer with James Preston. According to Eightball A&R executive Kevin Williams, all of the songs were recorded live during one week next month. "This record's going to work a whole lot of nerves, because it's going to prove to the children that Joji is not in sympathy to doing tracks."

The roots of Cardwell's career go back to 1989 when she was placed

from a national talent search by R&B producer/artist Kaahil for an all-female group called the Promise. "We did an album that never came out, which was a good thing since it was such a flaco," she remembers. "We recorded it on and off for two years. By 1991, it was obvious that the whole thing would be best forgotten."

After recovering from the burn-out triggered by that experience, Cardwell soon became a staple of club-ground recording sessions, supporting artists like LL Cool J, Jermaine Jackson, and the Pointer Sisters.

"I feel like I have more than paid my dues," she says. "I've done cover bands, cabaret, studio work, you name it. In the end, it's made me tough, and broadened my range. I now feel like I can handle just about



by Larry Flick

anything."

And how. Taking another close look into her intense eyes, you can now also see a healthy shade of focus and ambition. It's clear and strong. And it tells you that that best is yet to come.

BEATSN'PIECES: After more than a year in the studio, Zimbabwean ston Rozalla has finally completed her second Epic album, "Look No Further." Stated for release in late July, this collection is a radical departure from her 1992 debut, "Everybody's Free." First of all, the seven-piece band of Cyprian has been replaced by a glittery array of producers and writers that includes Joey Negro, DNA, Frankie Knuckles, Andre Betts, and Ollie J. Exploring the lower, more soulful range of her voice, Rozalla exerts on uptempo jams like the swooping "You Never Love The Same Way Twice" and the giddy "Work Me," as well as on lush, lovely slower tracks like "Do You Believe" and the title cut. Prepare for a fierce musical trip. With label commitment beyond the red-hot dance department, "Look No Further" could heat up pop radio airwaves. ... As much as we live for the melodramatic pop ballads that Celine Dion regularly serves, there is nothing quite like hearing her wail that ringing soprano around a gritty dance track. On the upcoming "Misled" (50 Music), she wamps with her rarely displayed, assertive, white-knuckled edge. Marv "MK" Kane upgrades Ric Wake's funky original production with a sterling (and noticeable) house mix. Is anyone else noticing how much Kane continues to outdo his own work? ... After his jam ... Two columns ago, we noted a slamin' deep-house, "You Need Some Activator," and credited it to cool newcomer John Vicious. Well, we neglected to note the fine

Dan Hartman Dies At 43 Early Club Anthems Still Inspire

■ BY LARRY FLICK

NEW YORK—Dance music producer and artist Dan Hartman died of a brain tumor March 22 in Westport, Conn., according to his longtime manager, Julian Abel. He was 43 years old.

Hartman perhaps will be best remembered by his friends and fans as a man with boundless energy and vision—but both professionally and personally.

His career spanned more than two decades. Though rooted in dance and rhythm-based pop music, he also was known to maintain an eclectic array of rock, jazz, and new age projects. At age 20, he wrote and sang the classic rocker "Free Ride" as the bassist/singer for the Edgar Winter Group.

Hartman's work during the '70s decade included several fiery and influential club anthems as "Relight My Fire" and "Instant Replay." His production of "Love Sensation" for Loleita Holloway is still a source of inspiration for young producers. The song was a pivotal part of the massive success of Marky Mark's hit "Good Vibrations," and was sampled by Busta Rhymes on "Ride On Time" by Black Box.

Hartman also earned considerable respect in the field of film soundtracks, writing and producing material for "Fleisch," "Crush Groove," "Bull Durham," "Down & Out in Beverly Hills," and "Ruthless." He also wrote and produced his "Living in America" by James Brown, from "Rocky IV," was a

Grammy nomination for Hartman and an R&B male vocal award for Brown. Hartman himself had an international smash with "I Can Dream About You" from the cult film "Streets of Fire."

In more recent times, Hartman feathered his production cap with singles and albums for Tina Turner, Paul Young, Jimmy Somerville, and Holly Johnson. And when he felt he'd spent enough time on one stylistic tip, Hartman would typically and abruptly switch gears. He did just that in 1989, releasing "New Groove/Clear Line" for Private Music. Of the enchanting, ambient collection of instrumentals, he once said, "This music is meant to be something that helps people connect with their own subconscious. It is intended to be played at very low levels in a tranquil environment. It's a platform for the imagination."

During the past year, Hartman had begun to focus on recording a dance music album for Chameleon. Still in progress at the time of his death, the set has vocals by Holloway and Lonnie Gordon. There is no word yet on whether the label will release the project.

Speaking of the record, Hartman recently said, "I believe that so many things have changed in terms of social and political issues, as well as the need for love and personal relationships. All of these things are the reasons why writing and recording new material is most meaningful to me."

work of its producers, Bill Coleman and Laurie "Balo" Guzman. While we are willing to take jumps as an error, this sort of misnomer is actually typical in the contentious world of unnamed white-labeled test-pressings, where you can rarely tell which side is which (much less who are the writers and producers). This gives us a much-needed chance to move overseas records like Fats Domino's always appreciated, but never at the cost of the creative minds behind a jam ... Speaking of Coleman, he is an executive-producing the soundtrack to "Party Girl," a recently completed independent film starring Parker Posey. He is about to begin shopping the album for a label deal, and we're betting that he won't be on the market for long—especially once A&R reps hear tracks like the gorgeous "You've Got Me Thinking" by the Beloved with Nene Cherry, the raunchy "Lick It" by Karen Finley, and the jazz/hip-hop-splunged "Big Apple Boogie" by Brooklyn Funk Essentials. Call Coleman at Penn & Brown Productions in New York for more info.

Expose's Curless Leads Music Business Seminar

NEW YORK—In an effort to prepare newcomers for the rigors of life in the music industry, longtime Exposé singer Ann Curless is spearheading a three-week symposium called the Artist Workshop.

A test run of the series will begin April 14 at 11 Vestry in New York, and will feature discussions led by industry executives. Curless has organized the project in coordination with the National Academy of Popular Music. In fact, registrants for the workshop must be members of the academy. The fee for the workshop is \$25, and academy membership is \$25.

"When I first started in this business, I had no idea of what it really meant to be signed to a label, or anything," Curless says. "I thought you just got into the industry and you were in. I was wrong. After eight years, I look back and think, 'If I knew then what I know now.' The idea of this workshop is to share that information so that maybe the next singer or songwriter will have a better understanding of this business, and maybe avoid some of the hassles."

The first installment will cover is-

suess surrounding A&R, including assorted methods of shopping for a label deal and putting together a solid demo. Columbia's Dave Shaw and Josh Gurelli from Artists will be on hand for that session, which will take place April 14-15.

The second meeting, April 21, will be a contract class hosted by entertainment attorney Wallace Collins. The focus will be on negotiating management agreements, production deals, and label recording contracts. The focus will be on negotiating management agreements, production deals, and label recording contracts. The focus will be on negotiating management agreements, production deals, and label recording contracts.

Beyond this new project, Curless is working with Exposé on new material to be included on a forthcoming group test hits collection. She also is pursuing her budding new career as a songwriter, and is enjoying the recent top 10 hit success of "Shine On" by M-10 Motion compilation, "Shine On."

For further information about the workshop, contact the National Academy of Popular Music in New York.

Billboard Dance Breakouts

CLUB PLAY

1. HOW LONG UNTIL THE WATER BOOBS
2. I'LL TAKE YOU THERE (DANCE REMIX)
3. UNFULFILLED DESIRE (SWANK'S RECLUSIVE)
4. SOMEBODY WILL BE THERE (DANA)
5. GONNA KRAZY (J. JAY)

MAXI-SINGLES SALES

1. PART 2 (SONIC 3PAC INTERSCOPE)
2. MY LOVE (SHAW) (MCA)
3. THE SHIRT IS RENT (JAY-Z)
4. JUNK (LORD OF THE MII)
5. RECESS (ELIMINATION)

Weekends: Titles with culture capital reported, based on club play sales generated this week.

ARTIST

ARTIST27

Music Row Summit Panels Set

Opening-Day Showcase A First For Meet

■ BY EDWARD MORRIS

NASHVILLE—Although speakers and panelists are still being secured, the schedule has been completed for the third annual Music Row Industry Summit here, May 11-13. This year, the event will include an artist showcase on opening day.

To be held at the Regal Maxwell House Hotel, the convention is sponsored by M.R.A.C., an organization headed by David Ross, owner and publisher of Music Row magazine, and Jeff Walker, president of ArtistsMedia, a publicity and promotion company.

The opening day lineup on Wednesday, May 11, begins with a meeting of the Music Video Asn. from 3:30-4:15 p.m. It will be followed by two panel discussions from 4:20-5:05 p.m., the first featuring observations by entertainment journalists and publicists and the second on the topic of how small companies can survive in "a corporate world."

Capping off the day will be a cocktail party and an artist showcase that will feature performances by four acts from major labels and two from independent ones. The talent for this event has not yet been confirmed.

The Thursday, May 12, schedule

starts with welcoming remarks at 8:45. These will be followed by the keynote panel: "The Expansion And Development Of The Nashville Sound." Speakers will include Tim DuBuis, Arista Records; Kyle Lehning, Asylum; Thom Schuyler, RCA; Harold Shedd, Polydor; Paul Worley, Sony; and radio consultant Moon Mullins, Pollock Media.

From 11 a.m.-12:30 p.m., there will be three panels running concurrently: "Living In A Monitored World," a discussion of technology and the charts; "Imaging & Media Training," on preparing the recording artist to meet the public; and "My Way Or The Highway," concerning key issues in touring.

There will be a "Talent & Marketing Forum" from 2-4:45 p.m., composed of panels on "Strategy And Marketing Plans," "The Product Pipeline," "New Players In The Marketing Mix," and "Success Stories."

The final concurrent panels of the day will be "Song Therapy," an examination of songs that succeed, and "Songwriter/Publisher/Pluggers Etiquette," on the proper pitching of songs to publishers, running 4:45 p.m.; and "Office Temper," and "Financial Harmony," on making the most of one's financial re-

sources, from 3:30-4:55 p.m.

The evening activities will include a cocktail reception at 6 p.m., an awards dinner at 7:15 p.m., and visits to hospitality suites from 9:30 p.m.-midnight.

During the dinner, awards will be conferred for marketing achievement, longform video, best music video, breakthrough artist video, album graphics and packaging, song of the year, breakthrough songwriter, indie artist, and album cut. A Founders Award will be given to a person from the Nashville music community who has "contributed

(Continued on page 30)



Branson Brigade. Following the kickoff of the annual Americana Branson Jam in Branson, Mo., some of the performers and planners gather to discuss the progress of the event. Shown, from left, are Mel Tillis, Marty Whitte, Larry Whitte, Lindy Norris, Mo'Nique, Americana CEO Stan Hitchcock, Becky Norris, Bob Eubanks, and Jeff Whitte.

Reba's New MCA Album Eschews Cliches

Set Places Stories & Emotion Over Fiddles & Steel Guitar

NEW SOUNDS, OLD VERTICES: How can you possibly think that this is country music? Where are the signs? There is not one single reference to rural living on this whole album. Furthermore, there are no neglected housewives, no lustful husbands, no defeated truck drivers, no factory workers, no poor but noble parents, no scenes of poverty, and no reluctant city dwellers dreaming of going "back home" to a simpler existence.

And what about the way the album sounds? Well, let's see, there is a stomp, some fiddles, synthesizers, and an R&B chorus—but no fiddles, mandolins, or banjos—and precious little steel guitar. Rather than being offered these familiar and reassuring elements, we are instead given songs about women who know what they want in a relationship and who won't abandon their ideals or standards to get it, women contemplating or enduring the pain of separation, and women rejecting in love they can't even anticipate. There's even one song about a woman who, because of one barely remembered sexual indiscretion, lies dying of AIDS.

The album we're talking about is Reba McEntire's soon-to-be-released "Read My Mind"—so you can forget all the rhetorical hand-wringing above.

This MCA collection is as much country as the Grand Ole Opry. Our reason for pointing out its many departures from traditional country music is to demonstrate both how much McEntire's art has evolved and how elastic country's boundaries have become. What has not changed, though—for either McEntire or the music she enmeshes—is the affection for good stories directly told, the insistence on emotional engagement, and the desire to absorb and integrate everyday experiences. On this last point, it bears emphasizing that the experiences performers and songwriters face today are not identical to the ones they encountered 10 or 20 years ago. No one who ventures as far as the edge of the front porch should be shocked that McEntire alludes to AIDS and cellular telephone in her songs instead of to measles and party lines. Arsenio's call for a certain degree of currency—and commercialism demands it.

By the way, "Read My Mind" is an unalloyed delight from start to finish. We even rather like the sax.

MAKING THE ROUNDS: Jeannie Gheht, the charming and unflappable publicist for the Mandrell clan, is undergoing treatment for cancer. Those who

want to help her with her medical expenses may send their contributions to the Jeannie W. Ghent Fund, Third National Bank, 1025 16th Ave. South, Suite 101, Nashville, Tenn. 37212. . . For an invigorating infusion of the inspirational and the instructional, check out manager Ken Krager's forthcoming book, "Life Is A Contact Sport." If it doesn't make you believe—at least for the moment—that you can conquer the world (and probably within the week), then you'd better check your pulse. . . The Canadian Country Music Ass. has issued its 1994 directory, "The Book On Canada Country." The 178-page, spiral-bound guide covers the nation's entire entertainment spectrum and is available from the association's Woodbridge, Ontario, office. . . Dollywood performer David Schaeffer has quit the Cactus Brothers to resume solo performing and recording. . . Bluegrass music patriarch Bill Monroe is recovering from a broken hip. The 82-year-old musician says he expects to be touring again later this spring.

Fiddle virtuoso Mark O'Meara will demonstrate advanced instrumental techniques at the Blair School of Music at Vanderbilt University in Nashville this fall. . . Brian Baughn has been appointed creative director of Monk Family Music Group. . . "Playboy" readers voted Clint Black and Wynonna's 1993 "Black & W" tour concert of the year.

MARK YOUR CALENDAR: Liberty Records' Ricky Lynn Grey will host a celebrity golf tournament May 23 at the Oak Forest Country Club in Longview, Texas. Proceeds will be donated to benefit abused and disabled senior citizens in east Texas. . . The Gospel Music Ass. stages its "Gospel Music 1994" convention April 24-28 at the Stouffer Hotel and Nashville Convention Center. . . Canadian Country Music Week will take place in Calgary, Alberta, Sept. 16-19.

SIGNINGS: Johnny Cash to serve as spokesman for Franklin Electronic Publishers' "Holy Bible." . . Dawn Sears to Decca. . . Jamie O'Kara, Bobbie Cryer, and "Star Search" winner Greg Rowles to Buddie Lee Attractions, Nashville, for exclusive booking. . . Randy Lee Aschcraft to the Fox Management Group, Nashville, for management. . . Edna Water to the Bobby Roberts Co. for booking. . . The prize-winning bluegrass band Highstrung to the Pinesdale/Weber Recording Group, Orlando, Fla.

Tin Pan South Songwriter

Lineup Features Awardees

NASHVILLE—Famed songwriters Jeff Barry, Hal David, Jerry Leiber and Mike Stoller, David Gates, Felix Cavaliere, Bill and Sharon Rice, Jack Tempchin, and Jimmy Webb will headline the second annual Tin Pan South music festival here April 13-16. Over a five-day period, 300 songwriters will perform at 10 Nashville venues.

The headliners will be featured in an acoustic concert at the Tennessee Performing Arts Center on the festival's first night.

Tin Pan South is sponsored jointly by the Nashville Songwriters Assn. International and American Artists.

The songwriters who will perform

at the clubs account for more than 25 Grammys, 30 Country Music Assn. awards, and 18 Dove awards.

They include Carl Perkins, Don Schlitz, Janis Ian, Guy Clark, Rodney Crowell, Delbert McClinton, Walt Aldridge, Randy Bachman, Craig Rickard, Gary Burr, Bob Carlisle, Lionel Cartwright, Bob Crosby, and Sonny Curtis. Also, Paul Davis, Bob DiPiero, Darryl and Don Ellis, Skip Ewing, Raymond Foster, Rich Grissom, Tony Haskins, Don Henry, Curt Howard, Brett James, Michael Johnson, Phil Keaggy, Jack Keller, and Fred Knobloch.

Also, Dickey Lee, Sonny Lemaire, Bill Lloyd, Mac McNally, Peter McAnn, George McCorkle, Paul Overstreet, Charlie Peacock, Jim Photogto, Gene Pittell, Les Paul, Judy Rodman, Russell Smith, Todd Snider, Pat Terry, Randy VanWarmer, Larry White, and Rusty Young.

The participating venues are Ace Of Clubs, Blue Sky Court, Bluebird Cafe, the Camery, Diamond N' The Huff, Douglas Charles, The Grand Hotel, Station Inn, the Sutter, and 12th & Porter.

Tickets are good for admission to any of the clubs and are available on a one-night (\$10) or five-night (\$30) basis. Tickets for the "Legendary Songwriters" concert are sold separately and range from \$15 to \$20 each.



Saddle Pats. To celebrate the success of his single "I Never Know Love," Eric Records' Doug Stone, right, presents his producer and fellow motorcycle enthusiast, James Stroud, with a black leather riding jacket.

FOR WEEK ENDING APR. 9, 1994

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND



THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST TITLE & NUMBER OF DISTRIBUTING LABELS (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	NEW		1	*** NO. 1/HOT SHOT DEBUT *** TIM MCGRAW CUMPS 774543 (19 98) 1.50	NOT A MOMENT TOO SOON 1	
2	1	1	4	VARIOUS ARTISTS MCA 10905 (19 98) 1.50	RYTHM COUNTRY & BLUES 1	
3	2	2	9	JOHN MICHAEL MONTGOMERY & ALICIA KEYES (19 98) 1.50	KICKIN' IT UP 1	
4	3	4	24	VARIOUS ARTISTS * COUNTRY COMMON TRANCE: THE SONGS OF THE EAGLES 1	1	
5	3	4	10	SOUNDTRACK MCA 10927 (19 98) 9614.50	8 SECONDS 3	
6	6	7	30	GARTH BROOKS * & LIBERTY ROBERT (19 98) 1.50	IN PIECES 1	
7	5	5	26	REBA MCKENTREE * & MCA 10906 (19 98) 9613.50	GREATEST HITS VOLUME 2 1	
8	9	10	46	LITTLE TEXA * & WARNER BROS. 42976 (19 98) 1.50	BIG TIME 8	
9	8	8	91	MARY-CHAPIN CARPENTER * & COLUMBIA 38711 (19 98) 9613.50	COME ON COME ON 6	
10	7	6	77	ALAN JACKSON * & MCA 10911 (19 98) 9613.50	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) 1	
11	10	9	57	BROOKS & DUNN * & ARIOLA 18154 (19 98) 9613.50	HARD WORKER MAN 2	
12	NEW		1	CONFEDERATE RAILROAD ATLANTIC 82505-98 (19 98) 1.50	NOTORIOUS 1	
13	11	11	82	VINCE GILL * & MCA 10908 (19 98) 9613.50	I STILL BELIEVE IN MY 12	
14	12	13	20	FAITH HILL * & WARNER BROS. 43589 (19 98) 9613.50	TAKE ME AS I AM 12	
15	13	12	80	GEORGE STRAIT * & MCA 10851 (19 98) 9613.50	PURE COUNTRY (SOUNDTRACK) 1	
16	14	17	12	NEL MCCOY ATLANTIC 82844 (19 98) 9613.50	NO DOUBT ABOUT IT 8	
17	15	14	53	DWIGHT YOAKAM * & REFRESH 4243 (WARNER BROS. 19 98) 9613.50	THIS TIME 4	
18	16	15	34	CLAY WALKER * & GARY 24311 (WARNER BROS. 19 98) 9613.50	CLAY WALKER 8	
19	16	16	26	GEORGE STRAIT * & MCA 10907 (19 98) 9613.50	EASY COME, EASY GO 2	
20	18	21	8	BLACKHAWK 48374 (8 70R) (9 98) 1.50	BLACKHAWK 17	
21	21	19	46	WYNNONA * & CAPRI 10822/MCA (19 98) 9613.50	TELL ME WHY 1	
22	20	18	100	CONFEDERATE RAILROAD ATLANTIC 82505-98 (19 98) 1.50	CONFEDERATE RAILROAD 7	
23	22	32	37	CLINT BLACK * & MCA 86239 (19 98) 9613.50	TIME TO KILL 2	
24	19	20	9	COLLIN RAY * & EMI 52962-98 (19 98) 9613.50	EXTREMES 1	
25	28	25	145	GARTH BROOKS * & EMI 13577 - 25866 (19 98) 9613.50	NO FENCES 1	
26	24	24	29	JOE DUFFIE * & EMI 53002-98 (19 98) 9613.50	HONKY TONK ATTITUDE 19	
27	22	27	137	BROOKS & DUNN * & ARIOLA 18156 (19 98) 1.50	BRAND NEW MAN 3	
28	23	9	1	TRICK RYCKING COLUMBIA 53050-98 (19 98) 1.50	TRICK TREVIN 23	
29	31	31	19	TOBY KEITH * & MERCURY 514421 (8 98) (19 98) 9613.50	TOBY KEITH 13	
30	27	28	72	JOHN MICHAEL MONTGOMERY ATLANTIC 82506-98 (19 98) 1.50	LIET'S A DANCE 4	
31	35	28	55	SAMMY KERSHAW * & MERCURY 14332 (19 98) 9613.50	HAUNTED HEART 11	
32	29	49	5	BILLY DEAN * & EMI 12837 (19 98) 9613.50	GREATEST HITS 29	
33	29	—	2	MARTY STUART MCA 10900 (19 98) 9613.50	LOVE AND LUCK 10	
34	33	29	31	BOY HOWDY CUMPS 77454 (8 98) 9614.50	SHE'D GIVE ANYTHING 19	
35	33	32	256	GARTH BROOKS * & LIBERTY ROBERT (19 98) 9613.50	GARTH BROOKS 2	
36	33	33	9	THE MAVERICKS MCA 10961 (19 98) 9613.50	WHAT A CRYING BROUSE 35	
37	34	34	60	BILLY RAY YOVELL * & MERCURY 514758 (19 98) 9613.50	IT WON'T BE THE LAST 1	
38	47	58	49	PATTY CYRUS * & EMI 53233-96 (19 98) 9613.50	WHY ONLY WHAT I FEEL 1	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	LABEL & NUMBER/RETRODUCTIONS (DATE) (SUGGESTED LIST PRICE OF EQUIVALENT)	TITLE	PEAK POSITION
38	36	30	40	MARK CHESNUTT	■ MCA 10851 (10/96/15/98)	ALMOST GOODBYE	6
PACESTER							
(40)	51	51	28	MARTINA MCBRIDE	■ MCA 64288 (9/96/15/98)	THE WAY THAT I AM	40
41	35	31	37	SUZU BOGGUS	■ LEBERTY 85062 (9/96/15/98)	SOMETHING UP MY SLEEVE	27
42	48	48	39	BILLY RAY CYRUS	■ MERCURY 82436/39 (10/96/14/96)	SOME GAVE ALL	51
43	39	41	35	TRACY LAWRENCE	■ ATLANTIC 82436/39 (9/95/15/98)	ALBIS	5
44	45	40	133	GARTH BROOKS	■ LEBERTY 96300 (10/96/15/98)	ROPIN THE WIND	1
45	43	39	22	TRISHA YEARWOOD	■ MCA 10711 (10/96/15/98)	THE SONG REMEMBERS WHEN	6
GREATEST GAINER							
(48)	56	67	3	JOHN BERRY	■ LEBERTY 88472 (9/96/15/98)	JOHN BERRY	46
47	38	59	3	SUZU BOGGUS	■ LEBERTY 28457 (10/96/15/98)	GREATEST HITS	38
48	44	44	43	DOUG SUPERMAN	■ MCA 64133 (9/96/15/98)	RED AND ROSE GRANDE	27
49	42	43	33	AARON TIPPIN	■ MCA 62551 (9/96/15/98)	CALL OF THE WILD	5
50	41	36	24	ALABAMA	■ MCA 66276 (9/96/15/98)	CHEAP SEATS	16
(51)	53	72	3	CHRIS LUDFORD	■ LEBERTY 29858 (10/96/15/98)	BEAST OF	51
52	46	42	104	WYTHONNA	■ CUBA 10525/94/96 (10/96/15/98)	WYTHONNA	1
53	48	48	23	TANYA TUCKER	■ LEBERTY 87048 (10/96/15/98)	SOON	18
54	52	45	40	JOHN ANDERSON	■ MCA 66232 (9/96/15/98)	SOLID GROUND	12
55	50	46	33	SAWYER BROWN	■ CLUBB 77626 (10/96/15/98)	OUTSKIRTS OF TOWN	13
56	54	47	19	DOUG STONE	■ EPC 57271/09/97 (9/96/15/98)	MORE LOVE	10
57	55	59	77	LORRIE MORGAN	■ MCA 66047 (9/96/15/98)	WATCH ME	15
58	49	37	6	WILLIE NELSON	■ LEBERTY 14031 (9/96/15/98)	MOONLIGHT BECOMES YOU	37
59	58	52	11	JEFF FOWXORTH	■ MCA 10712 (10/96/15/98)	YOU MIGHT BE A REDECK IF	52
(60)	60	57	130	ALAN JACKSON	■ A&M 84874 (9/96/15/98)	DON'T ROCK THE JUBKEEZ	2
61	59	56	111	JOHN ANDERSON	■ MCA 65209 (9/96/15/98)	SEMPLEVO WIND	10
62	62	63	31	SHENANDOAH	■ MCA 64837 (9/96/15/98)	UNDER THE KUDZU	38
(63)	NEW	1	1	MERLE HAGGARD	■ CLUBB 77636 (10/96/15/98)	MERLE HAGGARD 1994	63
64	61	55	17	GEORGE JONES	■ MCA 10910 (9/96/15/98)	HIGH-TECH REDNECK	30
65	62	61	84	TRAVIS TRITT	■ WARNER BROS. 45048 (10/96/15/98)	T-R-O-U-B-L-E	1
66	57	54	22	VARIOUS ARTISTS	■ K-Tel 6059 (9/96/15/98)	TODAY'S TOP COUNTRY	6
67	64	62	67	REBA MCCRINTRE	■ MCA 10673 (10/96/15/98)	IT'S YOUR CALL	1
68	68	64	83	COLLIN RAYE	■ EPC 48835/05/97 (9/96/15/98)	IN THIS LIFE	10
69	63	53	21	DOLLY PARTON, LORETTA LYNN, TAMMY WYNNETTE	■ LEBERTY 82174 (10/96/15/98)	HONKY TONK GALS	6
70	71	69	9	LEE ROY PARNELL	■ ALABAMA 18701 (9/96/15/98)	ON THE ROAD	66
71	70	68	120	COLLIN RAYE	■ EPC 47869/09/97 (9/96/15/98)	ALL I CAN BE	7
72	66	165	59	VINCE GILL	■ MCA 10130 (9/96/15/98)	POCKET FULL OF GOLD	5
73	67	60	21	ASLEEP AT THE WHEEL	■ TRIBUTE TO THE MUSIC OF BOB WILLS		35
74	69	70	79	GARTH BROOKS	■ LEBERTY 96301 (10/96/15/98)	THE 1990	1
75	72	71	49	TAMMY WYNNETTE	■ LEBERTY 82173 (10/96/15/98)	GREATEST HITS 1990-1992	15

○ Albums with the greatest sales gains this week ● Recording Industry Assoc. Of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol *Asterisk indicates LP is available
 Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gains shows chart's largest unit increase. Facemeter indicates biggest percentage growth.
 Headbanger Impact shows artists removed from the Hotmainstream this week ● indicates cost or new Headbanger title. © 1994. Billboard/RII Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK
SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY *Source*
FOR WEEK ENDING APRIL 9, 1994



THIS WEEK	LAST WEEK	ARTIST	PEAK POSITION/STAYING IN THE TOP 10 (WEEKS ON CHART)	TITLE	WEEKS ON CHART
6	1	GEORGE JONES	17C 407/57 (29 W) 10C 133 (30)	SUPERHits	136
2	2	PATSY CLINE	A 15C 124 (7) 60C 120 (3)	GREATEST HITS	151
2	2	THE CHARLIE DANIELS BAND	17C 279/306 (7) 10C 123 (30)	A DECADE OF HITS	151
6	6	GEORGE STRAIT	A 15C 425/51 (9) 10C 131 (30)	GREATEST HITS, VOL. 2	151
6	6	CONWAY TRUITT	A 15C 433/51 (9) 10C 131 (30)	THE VERY BEST OF CONWAY TRUITT	40
6	15	THE JUDDS	C 336/53 (10C 12) 10C 131 (30)	GREATEST HITS	34
2	2	GEORGE STRAIT	A 15C 154/24 (7) 10C 121 (30)	GEORGE STRAIT'S GREATEST HITS	149
6	6	VINCE GILL	A 15C 361/44 (9) 10C 131 (30)	BEST OF VINCE GILL	149
2	2	REBA MCKENTRE	A 15C 479/27 (9) 10C 132 (30)	GREATEST HITS	149
10	12	DAVID ALAN COE	C 300/54 (10C 12) 10C 132 (30)	GREATEST HITS	37
11	13	DOUG STONE	17C 173/57 (9) 10C 132 (30)	I THOUGHT IT WAS YOU	29
12	17	ALABAMA	A 15C 172/59 (9) 10C 131 (30)	ALABAMA LIVE	150
14	14	ALABAMA	A 15C 452/27 (9) 10C 131 (30)	ALABAMA LIVE	150

THIS WEEK	LAST WEEK		MOVING DOWN	MOVING UP	
15	15	THE JUDDS <i>CLIMB SOUTHERN (R 9613 18)</i>		LOVE CAN BUILD A BRIDGE	11
18	21	MARY-CHAPIN CARPENTER <i>✓ COLUMBIA 44205970 (R EQ11 18)</i>		STATE OF THE HEART	29
16	18	REBA MCKENTRE <i>✓ ALBAMA 410414 (R 9611 18)</i>		SWEET SEXTON	121
11	15	VINCE GILL <i>MC 42321 (R 9613 18)</i>		WHEN I CALL YOUR NAME	25
15	16	ALABAMA <i>MC 41040 (R 9601 18)</i>		GREATEST HITS VOL. 2	14
15	15	THE JUDDS <i>CLIMB SOUTHERN (R 9613 18)</i>		GREATEST HITS VOL. 3	11
26	31	DWIGHT YOAKAM <i>✓ REPRIS 295274WARMER RIDGE (R 9613 18)</i>		GUITARS, CADILLACS, ETC.	32
21	21	WILLIE NELSON <i>✓ COLUMBIA 227429WARMER (R 9601 18)</i>		GREATEST HITS	9
23	23	WYLLON JENNINGS <i>✓ MC 42317 (R 9611 18)</i>		GREATEST HITS	9
23	23	WILLIE NELSON <i>✓ COLUMBIA 3305305 (R 9601 18)</i>		STARBUCK	5
24	22	DWIGHT YOAKAM <i>✓ REPRIS 295919WARMER RIDGE (R 9613 18)</i>		JUST LOOKING FOR A HIT	103
25	23	DOLLY PARTON <i>✓ MC 44227 (R 9601 18)</i>		GREATEST HITS	123

Colloid albumins are older files which are considered significant sales. © 1994, Richard B. Communications and Syndicate, Inc.

COUNTRY

by Lynn Shults

NO. 1 FOR THE SECOND consecutive week on the Hot Country Singles & Tracks chart is "My Love" by Little Texas. Lead vocalist Brady Seals is one of many in the country music industry with strong family bloodlines. Although a part of brother-sister duos, the Seals lineage includes performers Dan Seals, Edie Seals, Jimmy Seals, and Johnny Deaton, and songwriters Troy Seals and Chuck Seals. Not being raised together can create interesting experiences for such clans. Dan Seals tells of the first time he met Troy: "I never knew Troy until I came to Nashville. We were both singing separately, at a cafeteria. He kept looking at me. Finally he came over to my table and said, 'Are you a Seals?' I said yes. And he said, 'Well, I am too.' Then we sat down and started talking. Dan has been researching the Seals family tree and has put together a Seals family book. Maybe it's time they all get together and recorded an album titled 'The Seals Family Album.' I'd buy one.

HOTTEST TRACK on the singles chart is "Before You Kill Us All" (25-10) by Randy Travis, followed by "Woman, Sensuous Woman" (64-50) by Mark Chesnut; "Piece Of My Heart" (33-9) by Faith Hill; "I Can't Reach Her Anymore" (11-7) by Nancy Kerrish; "Love The Most" (37-28) by John Michael Montgomery; "Spilled Perfume" (49-37) by Pam Tillis; "That Ain't No Way To Go" (debut-53) by Brooks & Dunn; "If The Good Die Young" (7-2) by Tracy Lawrence; "They Don't Make 'Em Like That Anymore" (60-51) by Boy Howdy; and "How Can I Help You Say Goodbye" (48-39) by Troy Lovers.

THERE ARE SOME HOT new titles on the Top Country Albums chart. Leading the way is "Not A Moment Too Soon" by Tim McGraw, which debuts at No. 1 on the country chart and at No. 19 on The Billboard 200. "Notorious" by Confederate Railroad debuts at No. 12 on the Top Country Albums chart and No. 82 on The Billboard 200. Entering the country list at No. 65 is "Merle Haggard 1984" by the legendary Merle Haggard. The Greatest Gainer award for the largest increase in unit sales is John Berry's self-titled debut (56-46); the PaceSetter winner for the greatest percentage increase in unit sales is "The Way I Feel" (1-1) (51-40) by Martina McBride. Albums showing significant gains are "Life's A Dance" (31-29) by Trey Keith; "Only What I Feel" (17-38) by Paula Abdul; and "Best Of" (33-51) by Chris LeDoux.

DO THE SALES OF cassette singles really hurt the sales of CD or cassette albums? Many country marketers say they do. Others say it's a myth. An interesting case for the latter opinion can be based on the action surrounding Tim McGraw. Curb Records has shipped more than 500,000 cassettes of McGraw's "Not A Moment Too Soon" (Curb/Capitol). The album's sales are No. 4 on Billboard's Hot 100 Singles Sales chart for the second consecutive week. Curb's Dennis Hannan says, "We have long believed, but not been able to prove until 'Indian Outlaw,' that cassette singles are not only an introduction but also a possible confidence booster for the success of the album." "Not A Moment Too Soon," we are totally convinced that the idea of cassette single sales negatively affecting album sales is a myth." In fact, Curb has released a second cassette single, "Don't Take The Girl" (71-61, from the album). The cassette single will be available at retail April 25.

Working Out Country/Fitness Connection AerobiCountry Label Gears Up For New Release Slate

BY EDWARD MORRIS

NASHVILLE—Through their jointly owned label, AerobiCountry Records, Mason Cooper and Jerry Deaton are helping make country music a staple item in the health and fitness field.

Cooper, who is based in Nashville, and Deaton, who works out of Los Angeles, are veteran songwriters, producers and performers.

According to Cooper, the label's aim is to popularize a "hybrid" format that is both authentic-sounding and scientifically valid as an exercise aid.

Since getting under way in 1992, AerobiCountry has produced and released five cassette albums: "CardioCountry" and "CardioCountry 2," for sale to professional aerobics instructors; and "Pace/Power Walking," "Interval Walking" and "Interval Running" for the general consumer market. The tapes retail for \$12.95 each.

Including new editions of the existing tapes, AerobiCountry has 16 projects planned for release within the next two years.

Cooper says the earlier tapes were sold primarily through mail order and aerobics conventions, with Power Productions of Gaithersburg, Md., serving as official distributor. For the more recent titles, AerobiCountry is testing or will test several avenues of marketing, including specialty stores, mass merchandisers, direct mail, sponsorships, and cross-promotions with fitness-related products.

"CardioCountry," the label's best-seller to date, has sold more than 8,000 copies, Cooper says. He notes that the average sale for titles in this field is "a little under 5,000" units.

In outlining AerobiCountry's niche, Cooper explains, "There are other fitness tapes out there by people who don't know country, so the country isn't real authentic. And there are a lot of country producers the fitness field—so the music is great but it doesn't really fit in with the

health and fitness needs.

"We have a couple of doctors—one here [in Nashville] at Baptist Hospital and another at Tarzanna Medical Center in Los Angeles—who supervise our product and tell us what we need for health reasons. They're into physiology, the cardiopulmonary/respiratory side of it."

A good deal of Cooper's time, he insists, is spent in searching for songs that have the right tempo for the various exercise programs. "When you go into the studio, you can speed it up or slow it down a little bit. But you can't move something from 175 beats [per minute] to 145 beats. It doesn't make sense."

Cooper and Deaton produce their music from the ground up, rather than licensing the hit masters and then modifying them. The label pays publishers the full mechanical statutory rate of negotiating for a reduced one, Cooper stresses.

"For the hybrid we have developed, [Deaton] is the bottom end of the range of the tempo, the bottom end of the range of the bass and the drums. I'm in charge of everything above that." The producers use a seven-piece band of top session players, says vocalists.

Occasionally, Cooper says, instrumental tracks will be taken out or substantially downplayed in the fi-

nal mix. Even so, he says, he insists on using a complete band initially to ensure the music has the right feel.

The walking tapes have 30 minutes of continuous music on each side to facilitate rhythmic and uninterrupted movement. They also have 10 minutes of stretching, proper walking, and the insert card has a tear-off flap with instructions for checking one's heart rate. A few are new songs—and several on their Cooper's own compositions.

While most of the songs on the tapes are moderate-to-massive hits, a few are new songs—and several on their Cooper's own compositions.

Cooper adds that Big Pay, a Canadian production company, has licensed some of AerobiCountry's masters for its line-dancing videos. He says he subsequently assisted the company in securing aynch licenses for the music.

Cooper has already launched a direct-sales campaign for his walking tapes, with ads in Music City News and various running and fitness magazines. He has also signed on as a sponsor of the Cystic Fibrosis Walkathon in Nashville, which takes place in May. The label will offer discount on the tapes at all walkathon entrants and donate money in their names to the Cystic Fibrosis Foundation.

MUSIC CITY INDUSTRY SUMMIT

(Continued from page 25)

significantly toward furthering educational growth and/or community service."

On Friday, May 13, the day will begin with a "Video Forum" from 9:15-11:55 a.m. It will include these panel presentations: "Creative/Imaging," on maintaining video quality; "Promotion: How to use video," on how to program and their relationship to radio programming; "Promotion," on getting the maximum promotional impact from radio; and "Issues," on hot video topics.

The concurrent morning panels are "Entertainment Attorneys" and "Understanding The Record Label: Flow Chart," from 9:05-11:55 a.m.; and

"Journalists" and "International Issues" from 10:30-11:55 a.m.

There will be a "Radio Forum" from 1:30-4:25 p.m., with panels on "Programming," "Promotion," "Trends," and "Issues."

During the same period, there will be concurrent panels on "Nashville's Music Industry: A look at the talent and other resources into Music City," and "Dance Clubs" (1:30-2:35 p.m.); and "Eying The Bottom Line: The music business from the manager's, and 'Developing New Songwriters' (3-4:25 p.m.).

A summarizing session, "Cashing In On Country's Success" (4:45-6 p.m.), will conclude the Summit.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- NOTE: (A) = ASCAP; (B) = BMI; (C) = CMAA; (D) = SESAC; (E) = GEMA; (F) = IFA; (G) = JAS; (H) = MCA; (I) = NAC; (J) = NIS; (K) = NIS; (L) = NIS; (M) = NIS; (N) = NIS; (O) = NIS; (P) = NIS; (Q) = NIS; (R) = NIS; (S) = NIS; (T) = NIS; (U) = NIS; (V) = NIS; (W) = NIS; (X) = NIS; (Y) = NIS; (Z) = NIS.
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Billboard **HOT COUNTRY**

FOR WEEK ENDING APR. 9, 1994

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST STATIONS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST				
			(CONSUMER)	(INDUSTRIAL)				(CONSUMER)	(INDUSTRIAL)				
1	4	13	MY LOVE	★ ★ ★ No. 1 ★ ★ ★ KENTON RANDOLPH (D) / MONTELLA (D) (A&M)	38	48	57	4	HOW CAN I HELP YOU SAY GOODBYE	★ PATTY LOVELESS (D) (A&M)			
2	7	13	IF YOU DON'T GIVE UP THE SHOOTING	★ TRACY LAWRENCE (D) (A&M)	40	43	44	8	OUTSKIRTS OF TOWN	★ SAWYER BROWN (D) (A&M)			
3	3	17	STANDING OUTSIDE THE FIRE	★ GARTH BROOKS (D) (A&M)	41	44	47	9	HONKY TONK CROWN	★ RICK TREVIÑO (D) (A&M)			
4	6	10	MY OWN	★ LEE RAY PARCELL (D) (A&M)	42	51	65	3	WALKING AWAY A WINNER	★ KATHY MATTEA (D) (A&M)			
5	4	7	(WHO SAYS) YOU CAN'T HAVE IT ALL	★ ALAN JACKSON (D) (A&M)	43	45	46	7	COMPANY TIME	★ LINDA DAVIS (D) (A&M)			
6	8	14	LIFE #9	★ MARTINA MCBRIDE (D) (A&M)	44	50	58	4	MY NIGHT TO HOWL	★ LORRIE MORGAN (D) (A&M)			
7	11	16	I CAN'T REACH HER ANYMORE	★ SAMMY KERSHAW (D) (A&M)	45	46	47	1	HEY CINDERELLA	★ SUZY BROTTS (D) (A&M)			
8	10	9	PIECE OF MY HEART	★ TIM MCGRAW (D) (A&M)	46	41	41	19	I'D LIKE TO HAVE THAT ONE BACK	★ GEORGE STRAIT (D) (A&M)			
9	13	20	ROCK BOTTOM	★ FAITH HILL (D) (A&M)	47	42	38	19	THEY ASKED ABOUT YOU	★ REBA MCBENTRE (D) (A&M)			
10	12	15	NO DOUBT ABOUT IT	★ TANYA TUCKER (D) (A&M)	48	47	35	2	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU	★ DARON NORWOOD (D) (A&M)			
11	14	17	A GOOD RUN OF BAD LUCK	★ CLINT BLACK (D) (A&M)	49	51	60	2	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	★ BOY HOWDY (D) (A&M)			
12	15	18	IF BUBBA CAN DANCE (I CAN TOO)	★ SHENANIGHAN (D) (A&M)	50	52	60	5	NEVER BIT A BULLET LIKE THIS	★ GEORGE JONES WITH SAMMY KERSHAW (D) (A&M)			
13	16	19	ADDICTED TO A DOLLAR	★ DOUG STONE (D) (A&M)	51	54	58	6	ONCE A WHILE	★ BILLY DEAN (D) (A&M)			
14	17	17	BEHIND MY HEART	★ BILLY RAY CYRUS (D) (A&M)	52	54	61	6	JUST COUNTRY	★ DAVID LEE MURPHY (D) (A&M)			
15	18	17	HE THINKS HE'LL KEEP HER	★ MARY CHAPIN CARPENTER (D) (A&M)	53	55	59	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★	★ BROOKS & DUNN (D) (A&M)			
16	19	18	TRYIN' TO GET OVER YOU	★ VINCE GILL (D) (A&M)	54	57	59	2	BORN REDEEMED	★ JESSE HUNTER (D) (A&M)			
17	20	21	BEFORE YOU KILL US ALL	★ RANDY TRAVIS (D) (A&M)	55	58	61	1	EAGLE ON ANGEL	★ BROTHA PHILIPS (D) (A&M)			
18	21	21	WHERE WAS I	★ RICKY VAN SHELTON (D) (A&M)	56	59	61	1	I WON'T BE OVER YOU	★ STEVE WARNER (D) (A&M)			
19	22	22	YOUR LOVE AMAZES ME	★ JOHN BERRY (D) (A&M)	57	60	61	1	HONKY TONK SUPERMAN	★ AARON TIPPIN (D) (A&M)			
20	23	23	BETTER YOUR HEART THAN MINE	★ TRISHA YARROW (D) (A&M)	58	61	61	1	WHY HAVEN'T I HEARD FROM YOU	★ REBA MCBENTRE (D) (A&M)			
21	24	24	TRY NOT TO LOOK SO PRETTY	★ DEAN CADE (D) (A&M)	59	62	61	1	DON'T TAKE THE CITY	★ TIM MCGRAW (D) (A&M)			
22	25	25	LOVERUS	★ DOUG STONE (D) (A&M)	60	63	61	1	2	SIMPLE LIFE	★ ANDY CHILDS (D) (A&M)		
23	26	26	RED AND ROY GRANDE	★ CLAY WALKER (D) (A&M)	61	64	61	1	1	LITTLE ROCK	★ COLLIN RAYE (D) (A&M)		
24	27	27	WHERE DO I FIT IN THE PICTURE	★ DOUG SUPERMAN (D) (A&M)	62	65	61	1	2	LET THE PICTURE PAINT ITSELF	★ RODNEY CROWELL (D) (A&M)		
25	28	28	WHAT A CRYING SHAME	★ THE MAVERICKS (D) (A&M)	63	66	61	1	2	LOOKIN' IN THE SAME DIRECTION	★ KEN MELLON (D) (A&M)		
26	29	29	ROPE THE MOON	★ JOHN MICHAEL MONTGOMERY (D) (A&M)	64	67	61	1	2	SHE NEVER CRIES	★ CONFEDERATE RAILROAD (D) (A&M)		
27	30	30	I'VE GOT IT MADE	★ JOHN ANDERSON (D) (A&M)	65	68	61	1	2	ALL OVER TOWN	★ DON COX (D) (A&M)		
28	31	31	KISS ME, I'M GONE	★ MARY STUART (D) (A&M)	66	69	61	1	2	JAMIE'S GONE FISHIN'	★ KIM HILL (D) (A&M)		
29	32	32	THIS IS MY STORY	★ COLLIN RAYE (D) (A&M)	67	70	61	1	2	THAT'S MY BABY	★ LARI WHITE (D) (A&M)		
30	33	33	ROCK MY WORLD (LITTLE CITY GIRL)	★ BROOKS & DUNN (D) (A&M)	68	71	65	1	2	IN MY NEXT LIFE	★ MERLE HAGGARD (D) (A&M)		
31	34	34	I JUST WANTED YOU TO KNOW	★ MARK CHESNEY (D) (A&M)	69	72	72	29	3	SAMMILL ROAD	★ CHAMBERLAIN (D) (A&M)		
32	35	35	WISH I DIDN'T KNOW NOW	★ TONY KEITH (D) (A&M)	70	73	72	29	3	NO MORE DRIVIN'	★ MCBRIDE & THE ROCK (D) (A&M)		
33	36	36	I SWEAR	★ JOHN MICHAEL MONTGOMERY (D) (A&M)	71	74	72	29	3	IF I HADN'T KNOWN	★ REBA MCBENTRE (D) (A&M)		
34	37	37	IN MY OWN BACKYARD	★ JOE DUFFIE (D) (A&M)	72	75	72	29	3	WHAT'S IT TO DO WITH ME	★ CLAY WALKER (D) (A&M)		
35	38	38	SPILLED PERFECTION	★ PAM TULLS (D) (A&M)	73	76	72	29	3	I NEVER KNEW LOVE	★ VINCE GILL (D) (A&M)		
36	39	39	DADDY NEVER WAS THE CADILLAC KING	★ CONFEDERATE RAILROAD (D) (A&M)	74	77	72	29	3	ONE MORE LAST CHANCE	★ VINCE GILL (D) (A&M)		
37	40	40			75	78	72	29	3	I WANT TO BE LOVED LIKE THAT	★ SHENANIGHAN (D) (A&M)		
38	41	41			76	79	72	29	3	THE BOYS & ME	★ SAWYER BROWN (D) (A&M)		
39	42	42			77	80	72	29	3	YOU WILL	★ PATTY LOVELESS (D) (A&M)		
40	43	43			78	81	72	29	3	I DON'T CALL HIM DADDY	★ DOUG SUPERMAN (D) (A&M)		
41	44	44			79	82	72	29	3	HOLDIN' HEAVEN	★ TRACY BRIDGEMAN (D) (A&M)		
42	45	45			80	83	72	29	3	NEEDLES	★ ALABAMA (D) (A&M)		
43	46	46			81	84	72	29	3	EASY COME, EASY GO	★ GEORGE STRAIT (D) (A&M)		
44	47	47			82	85	72	29	3	THE SONG REMEMBERS WHEN	★ TRISHA YARROW (D) (A&M)		
45	48	48			83	86	72	29	3	BE AUNT NORTON MISSING	★ TONY KEITH (D) (A&M)		
46	49	49			84	87	72	29	3	ALABAMA	★ MARY CHAPIN CARPENTER (D) (A&M)		
47	50	50			85	88	72	29	3	THEY ASKED ABOUT YOU	★ REBA MCBENTRE (D) (A&M)		
48	51	51			86	89	72	29	3	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU	★ DARON NORWOOD (D) (A&M)		
49	52	52			87	90	72	29	3	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	★ BOY HOWDY (D) (A&M)		
50	53	53			88	91	72	29	3	NEVER BIT A BULLET LIKE THIS	★ GEORGE JONES WITH SAMMY KERSHAW (D) (A&M)		
51	54	54			89	92	72	29	3	ONCE A WHILE	★ BILLY DEAN (D) (A&M)		
52	55	55			90	93	72	29	3	JUST COUNTRY	★ DAVID LEE MURPHY (D) (A&M)		
53	56	56			91	94	72	29	3	★ ★ ★ HOT SHOT DEBUT ★ ★ ★	★ BROOKS & DUNN (D) (A&M)		
54	57	57			92	95	72	29	3	BORN REDEEMED	★ JESSE HUNTER (D) (A&M)		
55	58	58			93	96	72	29	3	EAGLE ON ANGEL	★ BROTHA PHILIPS (D) (A&M)		
56	59	59			94	97	72	29	3	I WON'T BE OVER YOU	★ STEVE WARNER (D) (A&M)		
57	60	60			95	98	72	29	3	HONKY TONK SUPERMAN	★ AARON TIPPIN (D) (A&M)		
58	61	61			96	99	72	29	3	WHY HAVEN'T I HEARD FROM YOU	★ REBA MCBENTRE (D) (A&M)		
59	62	62			97	100	72	29	3	DON'T TAKE THE CITY	★ TIM MCGRAW (D) (A&M)		
60	63	63			98	101	72	29	3	2	SIMPLE LIFE	★ ANDY CHILDS (D) (A&M)	
61	64	64			99	102	72	29	3	1	LITTLE ROCK	★ COLLIN RAYE (D) (A&M)	
62	65	65			100	103	72	29	3	2	LET THE PICTURE PAINT ITSELF	★ RODNEY CROWELL (D) (A&M)	
63	66	66			101	104	72	29	3	2	LOOKIN' IN THE SAME DIRECTION	★ KEN MELLON (D) (A&M)	
64	67	67			102	105	72	29	3	2	SHE NEVER CRIES	★ CONFEDERATE RAILROAD (D) (A&M)	
65	68	68			103	106	72	29	3	2	ALL OVER TOWN	★ DON COX (D) (A&M)	
66	69	69			104	107	72	29	3	2	JAMIE'S GONE FISHIN'	★ KIM HILL (D) (A&M)	
67	70	70			105	108	72	29	3	2	THAT'S MY BABY	★ LARI WHITE (D) (A&M)	
68	71	71			106	109	72	29	3	2	IN MY NEXT LIFE	★ MERLE HAGGARD (D) (A&M)	
69	72	72			107	110	72	29	3	2	SAMMILL ROAD	★ CHAMBERLAIN (D) (A&M)	
70	73	73			108	111	72	29	3	2	NO MORE DRIVIN'	★ MCBRIDE & THE ROCK (D) (A&M)	
71	74	74			109	112	72	29	3	2	IF I HADN'T KNOWN	★ REBA MCBENTRE (D) (A&M)	
72	75	75			110	113	72	29	3	2	WHAT'S IT TO DO WITH ME	★ CLAY WALKER (D) (A&M)	
73	76	76			111	114	72	29	3	2	I NEVER KNEW LOVE	★ VINCE GILL (D) (A&M)	
74	77	77			112	115	72	29	3	2	ONE MORE LAST CHANCE	★ VINCE GILL (D) (A&M)	
75	78	78			113	116	72	29	3	2	I WANT TO BE LOVED LIKE THAT	★ SHENANIGHAN (D) (A&M)	
76	79	79			114	117	72	29	3	2	THE BOYS & ME	★ SAWYER BROWN (D) (A&M)	
77	80	80			115	118	72	29	3	2	YOU WILL	★ PATTY LOVELESS (D) (A&M)	
78	81	81			116	119	72	29	3	2	I DON'T CALL HIM DADDY	★ DOUG SUPERMAN (D) (A&M)	
79	82	82			117	120	72	29	3	2	HOLDIN' HEAVEN	★ TRACY BRIDGEMAN (D) (A&M)	
80	83	83			118	121	72	29	3	2	NEEDLES	★ ALABAMA (D) (A&M)	
81	84	84			119	122	72	29	3	2	EASY COME, EASY GO	★ GEORGE STRAIT (D) (A&M)	
82	85	85			120	123	72	29	3	2	THE SONG REMEMBERS WHEN	★ TRISHA YARROW (D) (A&M)	
83	86	86			121	124	72	29	3	2	BE AUNT NORTON MISSING	★ TONY KEITH (D) (A&M)	
84	87	87			122	125	72	29	3	2	ALABAMA	★ MARY CHAPIN CARPENTER (D) (A&M)	
85	88	88			123	126	72	29	3	2	THEY ASKED ABOUT YOU	★ REBA MCBENTRE (D) (A&M)	
86	89	89			124	127	72	29	3	2	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU	★ DARON NORWOOD (D) (A&M)	
87	90	90			125	128	72	29	3	2	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	★ BOY HOWDY (D) (A&M)	
88	91	91			126	129	72	29	3	2	NEVER BIT A BULLET LIKE THIS	★ GEORGE JONES WITH SAMMY KERSHAW (D) (A&M)	
89	92	92			127	130	72	29	3	2	ONCE A WHILE	★ BILLY DEAN (D) (A&M)	
90	93	93			128	131	72	29	3	2	JUST COUNTRY	★ DAVID LEE MURPHY (D) (A&M)	
91	94	94			129	132	72	29	3	2	★ ★ ★ HOT SHOT DEBUT ★ ★ ★	★ BROOKS & DUNN (D) (A&M)	
92	95	95			130	133	72	29	3	2	BORN REDEEMED	★ JESSE HUNTER (D) (A&M)	
93	96	96			131	134	72	29	3	2	EAGLE ON ANGEL	★ BROTHA PHILIPS (D) (A&M)	
94	97	97			132	135	72	29	3	2	I WON'T BE OVER YOU	★ STEVE WARNER (D) (A&M)	
95	98	98			133	136	72	29	3	2	HONKY TONK SUPERMAN	★ AARON TIPPIN (D) (A&M)	
96	99	99			134	137	72	29	3	2	WHY HAVEN'T I HEARD FROM YOU	★ REBA MCBENTRE (D) (A&M)	
97	100	100			135	138	72	29	3	2	DON'T TAKE THE CITY	★ TIM MCGRAW (D) (A&M)	
98	101	101			136	139	72	29	3	2	2	SIMPLE LIFE	★ ANDY CHILDS (D) (A&M)
99	102	102			137	140	72	29	3	2	1	LITTLE ROCK	★ COLLIN RAYE (D) (A&M)
100	103	103			138	141	72	29	3	2	2	LET THE PICTURE PAINT ITSELF	★ RODNEY CROWELL (D) (A&M)
101	104	104			139	142	72	29	3	2	2	LOOKIN' IN THE SAME DIRECTION	★ KEN MELLON (D) (A&M)
102	105	105			140	143	72	29	3	2	2	SHE NEVER CRIES	★ CONFEDERATE RAILROAD (D) (A&M)
103	106	106			141	144	72	29	3	2	2	ALL OVER TOWN	★ DON COX (D) (A&M)
104	107	107			142	145	72	29	3	2	2	JAMIE'S GONE FISHIN'	★ KIM HILL (D) (A&M)
105	108	108			143	146	72	29	3	2	2	THAT'S MY BABY	★ LARI WHITE (D) (A&M)
106	109	109			144	147	72	29	3	2	2	IN MY NEXT LIFE	★ MERLE HAGGARD (D) (A&M)
107	110	110			145	148	72	29	3	2	2	SAMMILL ROAD	★ CHAMBERLAIN (D) (A&M)
108	111	111			146	149	72	29	3	2	2	NO MORE DRIVIN'	★ MCBRIDE & THE ROCK (D) (A&M)
109	112	112			147	150	72						

Hot Latin Tracks™

WEEK	WEEKS ON CHART	WEEKS ON PEAK	ARTIST	COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS	TITLE
*** NO. 1 ***					
1	1	10	THE BARRIO BOYZ & SELENA	• CONQUEJERA QUE ESTES MI BAMBINO	MI BAMBINO
2	2	12	GLORIA ESTEFAN	• MI BUEN AMOR	MI BUEN AMOR
3	4	9	JOSÉ LUIS RODRIGUEZ	• BOCA, DULCE BOCA	BOCA, DULCE BOCA
4	6	6	CRISTIAN	• POR AMOR A TI	POR AMOR A TI
5	4	19	ANA GABRIEL	• LUNA	LUNA
6	7	8	PANDORA	• MI FRACASO	MI FRACASO
7	12	10	EDUARDO PALOMO	• LAS CUENTAS CLARAS	LAS CUENTAS CLARAS
8	5	10	LUIS MIGUEL	• HASTA EL FIN	HASTA EL FIN
9	10	7	REY RUIZ	• MI MEDIA MITAD	MI MEDIA MITAD
10	13	25	EDYTA NAZARIO	• PENSANDO SIEMPRE EN TI	PENSANDO SIEMPRE EN TI
11	9	12	MAJZ	• EL JUEGO ES TUYO	EL JUEGO ES TUYO
12	16	23	MIJARES	• KORAZON SALVAJE	KORAZON SALVAJE
13	14	13	MIJARES	• LA CHULA	LA CHULA
14	11	10	BANDA MACHOS	• MI LUNA, MI ESTRELLA	MI LUNA, MI ESTRELLA
15	18	11	YOLANDA MONGE	• A PESAR DEL TIEMPO	A PESAR DEL TIEMPO
16	8	9	ALVARO TORRES	• ANGEL CAIDO	ANGEL CAIDO
*** POWER TRACK ***					
17	30	—	PIMPINELA	• CON UN NUDO EN LA GARGANTA	CON UN NUDO EN LA GARGANTA
18	19	11	ROBERTO CARLOS	• MUJER PEQUEÑA	MUJER PEQUEÑA
19	20	17	MAGGIE CARLES	• MI DOBLE TU	MI DOBLE TU
20	27	33	EDGAR JOEL	• COMO SERA?	COMO SERA?
21	15	14	LAS TRIPLETS	• LAS LLAVES DE MI CORAZON	LAS LLAVES DE MI CORAZON
22	23	21	LOURDES ROBLES	• LO AMO	LO AMO
23	26	28	BANDA VALLARTA SHOW	• PA' YO	PA' YO
24	21	22	LOS FANTASMAS DEL CARIBE	• BANDOLERO AVVENTURERO	BANDOLERO AVVENTURERO
25	24	24	BACHATA MAGIC	• QUEDAN PALABRAS	QUEDAN PALABRAS
26	22	16	LOS FUGITIVOS	• LA LOCA	LA LOCA
27	29	35	YURI	• AMIGA MIA	AMIGA MIA
28	17	15	JERRY RIVERA	• GARA DE NIÑO	GARA DE NIÑO
*** HOT SHOT DEBUT ***					
29	NEW	1	LA MAFIA	• VIDA	VIDA
30	25	26	RODIO DURCAL	• MI CREDO	MI CREDO
31	33	—	MARTA SANCHEZ	• DESESPERADA	DESESPERADA
32	38	—	SONORA DINAMITA	• EL APAGON	EL APAGON
33	36	37	RAFAEL	• SE MUERE POR MI LA NIÑA	SE MUERE POR MI LA NIÑA
34	REVIEW	1	LIBERACION	• ESE LOCO YO SI	ESE LOCO YO SI
35	34	34	LOS VEGOS LOS FRUJITOS	• ES HORA DE AMAR	ES HORA DE AMAR
36	NEW	1	SERGIO OLAMA	• SOLO PARA TI	SOLO PARA TI
37	NEW	1	CARLOS VIVES	• LA GOTA FRIA	LA GOTA FRIA
38	28	31	PALLINA RUBIO	• VUELVE JUNTO A MI	VUELVE JUNTO A MI
39	31	27	FRANKIE RUIZ	• HABLAME	HABLAME
40	35	39	OLGA TANON	• VENDRIAS LLORANDO	VENDRIAS LLORANDO

Records with the greatest airplay gains this week. • Videoclip availability. © 1994, Billboard Communications.

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Artists & Music

A Full Plate For Estefan's Crescent Moon

CRESCENT MOON RISING: Only three months into his existence, Emilio Estefan's new Crescent Moon imprint already appears to be successful, if judged by the label's hectic recording and release schedule.

Estefan continues to record the soundtrack for the forthcoming Sylvester Stallone/Sharon Stone film "The Specialist," now being filmed in Miami. A lister to a rough mix of the movie's opening instrumental segment reveals a seismic Afro-Cuban tribal beat that Estefan plans to embellish with Yoruban chants. If released to dance clubs, this track should easily top Billboard's Club Play chart. The album is due out "sometime this summer," Estefan says. In addition, he is recording three tracks with Spanish female duo Azúcar Moreno.

Estefan also says that he has signed shortly underwritten beller Donna Allen, a former Tampa Bay Buccaneers cheerleader whose lone Hot 100 hit, "Serious," reached No. 21 in 1987. Allen will appear on "The Specialist" soundtrack.

Meanwhile, Estefan says Jon Secada's sophomore SBK album, "Heart, Soul, & A Voice," which will contain two Spanish-language tracks, is slated to ship May 24. All the songs on the album were composed by Secada, except for one penned by Diane Warren. Look for the album to repeat the multi-platinum success of Secada's self-titled debut, a 5 million-seller. The Spanish-language counterpart is scheduled to ship in June.

Estefan adds that superstar wife Gloria will begin working on an album of '60s pop classics this summer for possible release in September or October.

L.M.C. UPDATE: Additional panelists confirmed for Billboard's fifth annual International Latin Music Conference May 16-18 are Manuel Camero, president of Asocio Brasileira de Produtores de Discos (APBD), who will participate in the Brazil panel; SGA&



La Mafia Summit. Sony Discos' hot pop act La Mafia opened its new recording facility, Houston Sound Studios, with a listening party for the label's forthcoming album "Vida," due out April 5. La Mafia members and Sony executives went standing, from left, are band member Michael Aguilar; Sony Discos VP ASR Angel Carrasco; band member Oscar Gonzalez; Sercia Promotions representative Servando Cano; Sony Music Int. president, Latin America Region, Frank Wetzel; Sony Mexico president Raul Vazquez; Sony Discos VP/IMG George Zamora; and band members Armando Lichtenberger and Rudy Martinez. Kneeling, from left, are band member David de la Garza; band manager Henry Gonzalez; and band member Leonard Gonzalez.



by John Lannert

president Eduardo "Teddy" Bautista, who will appear on the music publishing panel; and Messidor Records president Götz Wörner, who will sit on the Latin jazz panel.

Artists confirmed to showcase include Paulina Rubio, Vice Versa, Arturo Sandoval, Banda Machos, Rudy Pérez, Unik-o, Leo Gandelman, Raúl Mascareñas, Nestor Torres, and Rosco Martinez, who cracked the

Hot 100 last week with his single for Zoo Records, "Neon Moonlight."

BROWN INKS WITH EMÍ ... And Virgin: For his first solo deal, stand-out Brazilian percussionist/songwriter Carlinhos Brown has signed an unusual deal with EMI-Odeon Brasil and Virgin France that calls for his product to be released by EMI-Odeon Brasil in Latin America and by Virgin France for the rest of the international markets. EMI-Odeon Brasil A&R director Jobe Augusto says the pact will give Brown "a new international worldwide audience," adding that EMI-Odeon will cover recording costs, while Virgin France handles promotional expenses. Brown's label debut is due in September.

(Continued on next page)

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Artists & Music

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Grinbank On A Roll As S.A.'s Top Promoter

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Firmly established as a leading concert promoter in South America for several years, Daniel Grinbank proudly says that 1993 was the most successful year in the history of his Buenos Aires-based company, Rock & Pop International.

Though he declined to be specific about revenue figures, Grinbank says, "We didn't have any flops in 1993, and every area of the company had excellent results. A subsidiary concert company in Chile was opened in October, the record division [DG Records] released almost 10 new artists, and a merchandising contract began with Winterland and Broken." Grinbank adds that his Rock & Pop FM radio station still leads the pack in young demographics, and his travel agency has prospered as well.

But Rock & Pop International's shining stock in trade last year was its concert-related activities. The stellar roster of company clients that filled the stadiums, arenas, and theaters in far southern South America included Paul McCartney, Guns N' Roses, Madonna, Metallica, Duran Duran, Peter Dinklage, Juan Luis Guerra, Pat Metheny, Al Di Meola, and Robert Cray. McCartney's three shows at the River Plate stadium in Buenos Aires drew 150,000 concertgoers, setting an all-time national concert attendance record.

Grinbank's dizzying success seems to be the logical result of 10 years' experience in the Argentinean show industry, marked by careful expansions from his core business, concert promotion, to Grinbank's one master stroke on the concert production side took place in 1993, when he secured exclusive booking rights for Buenos Aires' two main stadiums, River Plate and Vélez Sarsfield. The other was working out multilateral sponsorship pacts with prominent companies such as Coca-Cola, Pepsi, Visa, and Argenteo.

Grinbank says the stadium record took place because the increasing number of local promoters was crowding his concert slate. While booking the stadiums has eliminated that inconvenience, it also has taught him to be careful when renting out

the venues.

Grinbank recalls the time he booked River Plate last year to rival promoter Héctor Caballero, who was promoting a Michael Jackson show. After seven or eight songs, ticketless fans were allowed into the stadium. Several weeks later, during a Madonna concert he was promoting, Grinbank came under the same pressure to let fans in gratis after her show commenced.

"Today, I think that renting River Plate to Jackson's show was a mistake," says Grinbank, "because the security was organized differently a few weeks later when we staged Madonna."

A point seldom made in Argentina about Grinbank's stadium booking deal is that he has not only locked out domestic competitors, but, more importantly, he also has denied entrance to high-powered international promoters seeking new markets.

"I never felt that competition would come from local promoters, but I knew that international companies were trying to get involved

down here," he says. "But nowadays our staff is first-rate, and we know this market better than anyone else."

And 1994 is shaping up to be at least as successful as 1993. In February, Aerosmith and opening act Robert Plant filled Vélez Sarsfield, which was surprising considering that summer is historically a slow concert season in Argentina. Since then, Rock & Pop has produced strong-selling shows by INXS and Sting—both of whom have played Buenos Aires three times—and Depeche Mode. Whitney Houston's April 16 show at Vélez Sarsfield is the company's next stadium show.

Despite showing considerable acumen in producing stadium shows, Grinbank expects to downsize his concerts in the future.

"I personally think that the boom of playing live in [stadiums] won't last as long as it occurred in Europe," says Grinbank.

"Most concerts will take place in arenas, and that's why my next plan is constructing a 15,000, 20,000-seat arena for 1995."

LATIN NOTES

(Continued from preceding page)

MISCELLANEA: Luis Miguel has begun recording "Romance II," the follow-up to his hit mega-swing "Romance (WEA Latin). Beba Silvestri will produce the record, which male laces hope will be out this fall. MTV Latin and "Coca-Cola" are linked up in a major ad campaign—reportedly worth \$1 million—featuring contest promotions, program sponsorships, and marketing tie-ins... Joey's veteran next Estrella is slated to become the first Tejano outfit to play New York's Hard Rock Cafe April 19... Mar International's new singer Los Huestes, a group from Mexico, will be on the studio, along with another upstart act, La Tropa Chicana. Both albums are expected in May... "The Wedding Bunches" recently nominated for an Oscar in the best foreign film category, contains two songs from Manny's underrated salsa Losu Shab: "No Sorpreto Mas" and "Quiérselo Ser."

UP-AND-COMING: The vocals on

"Cap'taine," the Spanish-language companion to the Roceco Martinez's aforementioned pop single "Neon Lights," will be co-produced by Tommy Anthony, a longtime musical fixture in South Florida now heading up his own sextet, Gaze. Anthony and Carlos Vives are scheduled to perform March 4 at Club 901 in Miami. Logging somewhat like Kenny Loggins singing over a Latin poppycock cadence, Anthony is bracing through a wealth of embraceable romantic phrases that would score big at Anglo and Latino radio. In attendance at the show were Bee Gees vocalist Maurice Gibb and his wife.

CHART NOTES: For the third consecutive week, the Barrio Borella/Benzela blockbuster "Dondequiera que Estés" rules the Hot Latin Tracks chart. The song's huge lead atop the rest of the top 10 suggests that the EMI label must be carrying out the top for at least two more weeks.

A new artist on the chart is Marta Sánchez, the spunky ex-Olé front girl who rose briefly to pop entry "Desesperada" moves 33-31 with a bullet. Sánchez's single is culled from her PolyGram album debut "Mujer"—one of the best pop debuts of the year—and contains an identically titled English-language equivalent to "Desesperada" that could become a large Anglo hit.

Also new to the chart is Sánchez's Colombian label mate Carlos Vives, coming in at No. 38 with "La Gota Fria." His self-titled label bow may well do for Colombian folk-style sounds what Luis Miguel's did for Dominican grooves—that is, expand Colombia's indigenous music to a broad Latino audience.

CHECK THAT: Gustavo Cerati's solo album "Amor Amarillo" was released by BMG, not Sony as reported in a March 19 article.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	LAST WEEK	TITLE
**** NO. 1 ****							
1	3	2	BENEDICTINE MONKS	583	10 (58.97/15.98)	2 weeks at No. 1	CHANT
2	9	1	MICHAEL NYMAN	18274	0 (18.97/16.98)		THE PIANO
*** GREATEST GAINER ***							
3	4	13	WILLIAMS/PERLMAN	12016	0 (12.97/12.98)		SCHINDLER'S LIST
4	3	16	GERSHWIN	10828	0 (10.98/15.98)		GERSHWIN PLAYS GERSHWIN
5	5	185	CONDUCTOR/PFW	14008	0 (14.98/15.98)		IN CONCERT
6	6	10	VARIOUS ARTISTS	6320	0 (6.98/15.98)		ROMANTIC CLASSICS
7	7	3	PHAROSIT	10230	0 (10.97/15.98)		MY HEART'S DELIGHT
8	9	2	VAN CLUVER	8136	0 (8.97/15.98)		RACHMANNOV: CONCERTO NO. 2
9	11	5	VARIOUS ARTISTS	10274	0 (10.98/15.98)		WYLAND: FOUR SEASONS
10	6	8	VARIOUS ARTISTS	INFINITY DIGITAL 57257	0 (8.98) CD		CHOPIN: ROMANTIC CLASSICS
11	12	5	VARIOUS ARTISTS	INFINITY DIGITAL 57258	0 (8.98) CD		BAROQUE FESTIVAL
12	17	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		MOZART
13	15	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BETHOVEN: PIANO SONATAS
14	20	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		GREAT CHORAL MUSIC
15	27	99	UPHARM/DMAN	HOMEWORK 70282	0 (57.97/15.97)		GRECO: SYMPH. NO. 3
16	14	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		STRAUSS: WALTZES
17	34	5	LSO/FORTON	ANGLIS 50003	0 (10.98/15.98)		SHAOULSON
18	15	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BETHOVEN: SYMPH. NO. 5
19	13	53	VARIOUS ARTISTS	440040	0 (10.98/15.98)		PHAROSIT & FRIENDS
20	31	4	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		PROKOFIEV: PETER AND THE WOLF
21	24	75	CECILIA BARTOLI	LONDON 43827	0 (33.98/15.98)		IF YOU LOVE ME
22	28	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		MOZART: ELYRIA BAUDAN
23	26	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		A STRING SYMPHONY
24	25	20	LONDON ORCH.	NA 11935	0 (15.98/15.98)		WAGNER: THE RING
25	16	6	VARIOUS ARTISTS	HADLEY 003	0 (16.98/15.98)		20 CLASSICAL FAVORITES
26	23	4	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		THE ITALIAN BAROQUE
27	23	2	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BACH: BRANDENBURG CONCERTOS
28	21	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BRIMLEY: KIRKORIAN: SCHERZANDO
29	16	4	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		MOZART: PIANO CONCERTOS
30	16	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		GREAT MOZART SONATAS
31	35	16	FRANK ZAPPA	SARGENT PUNCHES 71600	0 (10.98/15.98)		YELLOW SHARKS
32	26	13	TULLIAN CHAMBER	HOMEWORK 70282	0 (57.97/15.97)		THE PART DE DEUX
33	47	13	LUCIANO PHAROSIT	LONDON 40709	0 (10.98/15.98)		TI AMO
34	42	5	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BAROQUE VIOLIN CONCERTOS
35	42	4	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BACH: KEYBOARD CONCERTOS
36	38	3	VARIOUS ARTISTS	INFINITY DIGITAL 57259	0 (8.98) CD		BETHOVEN: EMPEROR

*** HOT SHOT DEBUT ***

37	NEW	TE. KAWANA ANKO	55950	0 (10.98/15.98)	KIRI SIMS PORTER
38	10	THE CELTIC HARP	81409	0 (10.98/15.98)	THE CELTIC HARP
39	72	JAMES GALWAY	81409	0 (10.98/15.98)	THE WIND BEHIND MY WINGS
40	10	ROYAL PHIL. (CLARE)	81611	0 (10.98/15.98)	HOOKED ON CLASSICS VOL. 1
41	32	JAMES GALWAY	81409	0 (10.98/15.98)	LATE IN THE CLEAR AIR
42	40	VARIOUS ARTISTS	81409	0 (10.98/15.98)	BETHOVEN: OVERTURES
43	35	VARIOUS INFINITY CDATA	57322	4 (10.98/15.98)	GREG & SCHUMANN
44	46	KIMBARD RUSSELL	58599	0 (10.98/15.98)	GREGOIRIAN CHANT
45	45	THE CELTIC HARP	40257	10 (10.98/15.98)	IMPATIENT LOVE
46	45	VARIOUS CD DATA	81612	7 (10.98/15.98)	ARA: A PASSION FOR OPERA
47	49	EVERETT	81409	0 (10.98/15.98)	CHOPIN RECITAL
48	37	VARIOUS ARTISTS	81409	0 (10.98/15.98)	SCHUMANN: CARNIVAL
49	NEW	VARIOUS ARTISTS	40	4 (10.98/15.98)	MAAD ABOUT THE CLASSICS
50	NEW	JOHN WILLIAMS	53569	0 (10.98/15.98)	THE SEVILLE CONCERT

BILLBOARD CLASSICAL 50™	FULL-PRICE CLASSICAL	FULL-PRICE CROSSOVER	MID-LINE
1	BENEDICTINE MONKS	1	WILLIAMS/PERLMAN
2	GERSHWIN	2	WILLIAMS/PERLMAN
3	CONDUCTOR/PFW	3	WILLIAMS/PERLMAN
4	PHAROSIT	4	WILLIAMS/PERLMAN
5	VARIOUS ARTISTS	5	WILLIAMS/PERLMAN
6	VARIOUS ARTISTS	6	WILLIAMS/PERLMAN
7	VARIOUS ARTISTS	7	WILLIAMS/PERLMAN
8	VARIOUS ARTISTS	8	WILLIAMS/PERLMAN
9	VARIOUS ARTISTS	9	WILLIAMS/PERLMAN
10	VARIOUS ARTISTS	10	WILLIAMS/PERLMAN
11	VARIOUS ARTISTS	11	WILLIAMS/PERLMAN
12	VARIOUS ARTISTS	12	WILLIAMS/PERLMAN
13	VARIOUS ARTISTS	13	WILLIAMS/PERLMAN
14	VARIOUS ARTISTS	14	WILLIAMS/PERLMAN
15	VARIOUS ARTISTS	15	WILLIAMS/PERLMAN
16	VARIOUS ARTISTS	16	WILLIAMS/PERLMAN
17	VARIOUS ARTISTS	17	WILLIAMS/PERLMAN
18	VARIOUS ARTISTS	18	WILLIAMS/PERLMAN
19	VARIOUS ARTISTS	19	WILLIAMS/PERLMAN
20	VARIOUS ARTISTS	20	WILLIAMS/PERLMAN
21	VARIOUS ARTISTS	21	WILLIAMS/PERLMAN
22	VARIOUS ARTISTS	22	WILLIAMS/PERLMAN
23	VARIOUS ARTISTS	23	WILLIAMS/PERLMAN
24	VARIOUS ARTISTS	24	WILLIAMS/PERLMAN
25	VARIOUS ARTISTS	25	WILLIAMS/PERLMAN
26	VARIOUS ARTISTS	26	WILLIAMS/PERLMAN
27	VARIOUS ARTISTS	27	WILLIAMS/PERLMAN
28	VARIOUS ARTISTS	28	WILLIAMS/PERLMAN
29	VARIOUS ARTISTS	29	WILLIAMS/PERLMAN
30	VARIOUS ARTISTS	30	WILLIAMS/PERLMAN
31	VARIOUS ARTISTS	31	WILLIAMS/PERLMAN
32	VARIOUS ARTISTS	32	WILLIAMS/PERLMAN
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44	VARIOUS ARTISTS	44	WILLIAMS/PERLMAN
45	VARIOUS ARTISTS	45	WILLIAMS/PERLMAN
46	VARIOUS ARTISTS	46	WILLIAMS/PERLMAN
47	VARIOUS ARTISTS	47	WILLIAMS/PERLMAN
48	VARIOUS ARTISTS	48	WILLIAMS/PERLMAN
49	VARIOUS ARTISTS	49	WILLIAMS/PERLMAN
50	VARIOUS ARTISTS	50	WILLIAMS/PERLMAN

Albums with the greatest sales gains this week. * Recording Industry Association of America (RIAA) certification for sales of 500,000 units and RIAA certification for sales of 1 million units. Greatest Gainer shows the chart's largest net increase. © Indicates equivalent prices for labels that do not issue list prices. © 1994, Billboard Publications and SoundScan, Inc.



Titanic Tunes. Pandemonium breaks out as Warner Music Brazil hands out a gold disc to Titas ("Titans") for its latest album "Titaniaquica." Celebrating backstage after the band's Jan. 21 set at the "Hollywood Rocks" festival in Rio de Janeiro, standing from left, are band member Sergio Britto, WM managing director Tito Boaventura, band member Marcelo Fromer, band member Tony Bellocchi, band member Nando Reis, band member Paulo Miklos, and WM Brazil radio supervisor Alexandre Cattai. Seated from left are: WM Brazil marketing director Sergio Afonso and band member Charles Gavin.



Count Basie Orchestra, Willie Nelson, Taj Mahal, Clarence "Gatemouth" Brown, and Sonny Landreth.

April 25: The Meters, B.B. King, Stephen Stills, Eddie Bo, Wallace Davenport, Tito Puente, Little Feat, Bob Weir, Rob Wasserman, and Benny Powell.

April 30: Aretha Franklin, Robert Cray, Randy Newman, the Staple Singers, Horace Silver, Jimmy Smith, and Walter "Wolfman" Washington.

May 1: Pete Fountain, Perry Humphrey, the Radtars, Johnny Adams, Jean Knight, Nicholas Payton, Gospel Soul Children, Allen "Red" Tyler, and Dave Bartholomew. Had enough?

GIVE FRISBIE THE BALL. Nobody writes songs as bassless and as nostalgic warmer better than Dave Frisbie. (From "Matty," his low letter to New York City's alt-pitcher Christy Mathewson: "When our luck was turning sour and our backs were to the wall/You would see us through it with wit and galvanism as you... I'd swear that God himself had sent his right-hand man to see us through it with you, Matty, it was you.")

Given Frisbie's strong grasp (the just released album "Quality Time" on Sterling, which includes "Matty"), he's been penciled in to open Carnegie Hall's gross-out series of five concerts April 15-30, focusing on the cowboy America, including baseball, traveling circus, cowboy life, Texas blues, and rockabilly. To spell Frisbie, Carnegie Hall has scheduled appearances by anti-Bobby Thomson, who never tires of reliving The Home Run—anybody got a better definition of personal glory?—primarily because we won't let him. Jazz and baseball. No complaints here.

PARIS, ANYTIME: Amid complaints that jazz knows too few real male singers, word drifts in that Jackie Paris, a new, self-titled record on Audiophile. Paris introduced the first vocal recording of Telemus Monks' "Round Midnight" when he was the first vocal Charles Mingus used when the bassist began his debut album. "The Voice," as he was known when he toured with Lionel Hampton, is banking on springtime ("Paris is... of course) for his return.

project began in 1986, with the Third and Sixth Symphonies. Scheduled as well are recordings of Stravinsky's "Till Eulenspiegel," "Death and Transfiguration," and "Also Sprach Zarathustra," Stravinsky's "Serenade" and Nielsen's "Little Suite" also are on Blomstedt's agenda.

Still to be recorded this season is the Shubert Symphony No. 1. That will be taped in May, and is slated to join a number of major works taped since 1982 awaiting release by London.

Blomstedt will continue his association with the SFS as conductor laureate and is expected to make additional recordings with the orchestra. Michael Tilson Thomas will take over as music director.

GOING ON RECORD II: At least three majors will be recording the Chicago Symphony Orchestra next season. For Erato, music director Daniel Barenboim will attend to both Tchaikovsky and Beethoven's "Roméo et Juliette." He also will cut Schoenberg's "Verklärte Nacht" and "Five Pieces For Orchestra," in addition to Hannibal Fantasia's "African Portraits" and a program tagged "Popular Favorites."

Former CSO MD Sir Georg Solti will be recording symphonies by Bruckner (No. 1) and Shostakovich (No. 13) for London. And Pierre Boulez and the orchestra will follow up their 1984 Grammy-winning Baroque set on Deutsche Grammophon with the Aaron Jay Kernis, John Harbison, and "Music For Strings, Percussion & Celesta."

GOING ON RECORD III: In a rather unusual project, David Zeman and the Baltimore Symphony Orchestra will record 12 short dance works, by as many American composers, for London's Argo label.

The list of composers reads like a veritable who's who: Libby Larsen, Tracy Riley, John Adams, Michael Daugherty, Robert Moran, Aaron Jay Kernis, John Harbison, Michael Tschick, Christopher Rose, Dominick Argento, David Schiff, and Leonard Bernstein.

TOO MUCH IS NEVER ENOUGH. Legend has it (and it's got to be, 'cause I wasn't there) that the New Orleans Jazz & Heritage Festival began 25 years ago when a lineup of 300 musicians entertained a crowd roughly half that size in the city's historic Congo Square.

This year's fest, a 25th anniversary salute scheduled for April 22-May 1, will have a somewhat different look. Simply stated, the lineup is staggering, with something like 4,000 artists doing their boogie before crowds expected to be 400,000 or so strong (including, I'm sure, those other Elvis freaks who parade around the fairgrounds brandishing flags and bearded with the head of the King himself—Elvis sightings, dozens of them, New Orleans, scary).

Don't look here for an exhaustive listing of the artists performing. (*Exhaustive* is just about right, considering how many names I'd have to type into this space.) Instead, here's a mere sampling of who's waving their ya-ya's (the maulistas, however, are up to you):

April 22: Buckwheat Zydeco, Allen Toussaint, Little Richard, the Neville Brothers, Miriam Makeba, Hugh Masekela, Donald Harrison, the Rebirth Brass Band, Frankie Ford, and Katie Webster.

April 23: Jimmy Buffet, Max Roach, Bob Scaggs, the Dirty Dozen Brass Band, Zachary Richard, Earl Palmer, Alvin Batiste, Earl Turbinton, Ahmad Jamal, the Almaton Brothers, and the Band.

April 24: Dr. John, Al Hirt, Irma Thomas, the Mighty Clouds of Joy, Buddy Guy, Stanley Turrentine, Charles Brown, Rockin' Dopsie, Boozoo Chavis, the Winans, Ernie K-Doe, and Lil' Quincey.

April 26: Wynton Marsalis, Herbie Hancock, the



PODIUM TWISTS: As expected, Leonard Slatkin will be moving over to the National Symphony Orchestra as music director, creating new opportunities for recording by the Washington, D.C.-based ensemble.

Slatkin takes over his new post in September 1986, replacing Mstislav Rostropovich. Beginning next season, however, Slatkin will appear with the NSO as MD designate. In a typical overlap, he will remain as MD for the St. Louis Symphony through the 1986-87 season. He has held that position since 1979.

Recording plans are currently under discussion between the NSO and RMC Classics, Slatkin's exclusive label. It's not known at this time how many new recordings he will make with the St. Louis Symphony, where his RCA Victor Red Seal catalog already numbers more than 50 titles. He also has recorded with the London Philharmonic, the Philadelphia, and the Bavarian Radio Symphony.

EVERYONE AGREES it's becoming more difficult to market standard repertoire on disc. Yet the new season again will see many new recordings of familiar fare set down by major American orchestras, a familiar formula only occasionally freshened by novelty.

GOING ON RECORD: The 1984-85 season will find Herbert Blomstedt winding up his 10-year stint as music director of San Francisco Symphony, even as he continues to add to his substantial discography on London Records. For one thing, he will be completing a Shubert cycle, a

Top Jazz Albums..

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COPYRIGHTED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES FIGURES COLLECTED, COMPILATED, AND PROVIDED BY SoundScan	
1	1	19	TOM BENNETT	*** No. 1 *** COLUMBIA 57426
2	NEW	1	HANCOCK/SHORTER/CARTER/HONEY/Williams	A TRIBUTE TO THE DRIVIN' COLUMBIA 57426
3	2	21	CASSANDRA WILSON	BLUE LIGHT 'TIL DAWN BLUE NOTE B1357CAPT
4	3	41	HARRY CONNICK, JR.	25 COLUMBIA 5572
5	NEW	1	CHARLIE HADEN QUARTET WESLEY	ALWAYS SAT GOODBYE WARNER BROS. 45205
6	4	25	Soundtrack	SPRING KIDS HOLLYWOOD B1324ELETRA
7	NEW	1	WYNTON MARSALIS SEPTET	THIS HOUSE ON THIS MORNING COLUMBIA 5572
8	27	2	JOSHUA REDMAN	WISH WARNER BROS. 45205
9	8	31	ELLA FITZGERALD	THE BEST OF THE SONGBOOKS WARNER BROS. 45205
10	3	33	MILES DAVIS & QUINCY JONES	LET I MONTROVIE WARNER BROS. 45205
11	7	7	CHET BAKER	MY FUNNY VALENTINE BLUE NOTE B1324CAPT
12	5	5	THE MODERN JAZZ QUARTET & FRIENDS	A 40TH ANNIVERSARY CELEBRATION CAPTAIN'S 40TH
13	11	7	DAVE BRUBECK	LATE NIGHT JUBILEE ATLANTIC 82345
14	10	54	JOE HENDERSON	SO NEAR, SO FAR VERNE 42345
15	14	54	JOE SAMPLER	INVITATION WARNER BROS. 45205
16	15	5	JAZZ AT LINCOLN CENTER PRESENTS	THE FIRE OF THE FUNDAMENTALS ATLANTIC 82345
17	16	11	BILLIE HOLIDAY	BILLIE'S BEST VERNE 42345
18	11	8	ABBEY LINCOLN WITH HANK JONES	WHEN THERE IS LOVE WARNER BROS. 45205
19	18	8	JOE LOVINO	TEENOR JAZZ BLUE NOTE B1324CAPT
20	19	8	DAVE GRUSIN	HOMAGE TO DUKAKIS GRP 1745
21	20	33	NINA SIMONE	A SINGLE WOMAN ELEKTRA 1360
22	21	8	BILL ECKSTINE	EVERY THING I HAVE IS YOURS WARNER BROS. 45205
23	22	15	SHIRLEY HOPE	LIGHT OUT OF DARKNESS WARNER BROS. 45205
24	RE-ENTRY	1	CYRUS CHESTNUT	REVELATION ATLANTIC 82345
25	RE-ENTRY	1	JOHN COLTRANE	THE GREAT GIGANT RCA 1275840

TOP CONTEMPORARY JAZZ ALBUMS..

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	65	KENNY G	*** No. 1 *** ATLANTIC 82345
2	2	6	THE BENNETT/FREEMAN PROJECT	THE BENNETT/FREEMAN PROJECT GRP 1745
3	3	8	GERALD ALBRIGHT	SMOOTH ATLANTIC 82345
4	4	3	BOB JAMES	RESTLESS WARNER BROS. 45205
5	5	31	FOURPLAY	BETWEEN THE SHEETS WARNER BROS. 45205
6	6	37	DAVE KOZ	LUCKY MAN CAPTAIN'S 40TH
7	7	8	CANDY DULFER	SAM-A-GO-GO RCA 12426
8	8	7	MARION MEADOWS	FORUSCE IN DISCO HOLLYWOOD B1324CAPT
9	9	12	NELSON RANGELL	YES, THEN YES GRP 1745
10	10	25	STANLEY CLARK	LAST DRIVE DRIVE EPC 47550
11	11	18	RONNY JORDAN	THE QUIET REVOLUTION GRP 1745
12	12	8	STANLEY JORDAN	BOLDLY ATLANTIC 82345
13	13	39	GEORGE BENSON	LOVE REMINDERS WARNER BROS. 45205
14	14	12	TOM SCOTT	REED MY LIPS GRP 1745
15	15	8	MARCUS MILLER	THE SUN DON'T LIE GRP 1745
16	16	10	GARY TAYLOR	SQUARE ONE WARNER BROS. 45205
17	17	8	SHADOWBOX	MAGIC THEATRE EARTH HEAT 42345
18	18	4	THE JAZZMASTERS FEATURING PAUL HARCROSTE	THE JAZZMASTERS WARNER BROS. 45205
19	19	28	JAZZ AT THE MOVIES BAND	THE JAZZMASTERS WARNER BROS. 45205
20	20	1	GROOVE COLLECTIVE	GROOVE COLLECTIVE GRP 1745
21	21	3	HANNO LARSEN	POINTS OF VIEW WARNER BROS. 45205
22	22	35	PAUL METHENY	THE ROAD TO YOU GRP 1745
23	23	7	BOBBY CALDWELL	WHERE IS LOVE GRP 1745
24	24	27	SPYRO GARY	DREAMS BEFORE CONTROL GRP 1745

Albums with the greatest sales last week. * According to industry data. ** All albums certified for sales of 500,000 units. *** R&A indicates the sales of 1 million units with additional certification by a national listening survey. All albums available on cassette and CD. *Asterisk indicates vinyl released. © 1984, Billboard® Communications, and SoundScan, Inc.

Vid Creators 'Get Off' On Technology Cracker Clip Is Melange Of Visual Processes

■ BY DEBORAH RUSSELL

LOS ANGELES—Man meets machine in Cracker's new animated Virgin video "Get Off This," directed by Squak Pictures' Carlos Grasso.

With the aid of three Macintosh computers, Grasso and a team of animators spent 10 weeks mixing traditional cel animation, trusted original and stock footage, and computer-generated images to create a psychedelic fantasy of mind-bending imagery.

"I wanted to have some fun with the lyrics and try some things you can't do in live-action, like blow up the world," says Grasso. "Get Off This" marked his first foray into the hi-tech, computer-generated universe.

"It's such an intimidating thing to work with computers, and this was a challenge," he says. "But the timing was right; I never would have tried it a year or two ago. The software is such that we could use the computer as a source to find options to put different things together."

Grasso's artistic team included head Macintosh animator and computer artist Fred Davis, character artist and painter Anissa Bazin, and cel animator Patricia Wong.

"Fortunately, we were all good friends," says Grasso, who notes that the tedious production of a time-intensive project posed the greatest challenge to the team. Three weeks were devoted to storyboarding and determining how the computer would layer various frames. Work days often stretched past 15 hours.

Each one of the 6,758 frames of video was hand-treated using Adobe Photoshop filters and then composited on a Macintosh 960 Quadra, the main animation computer.

"We didn't rely on the computer for the look or feel of the animation," says Davis, a freelance graphic designer who came with a decade of

Macintosh experience, but little background in animation. "We used it as a compositing tool. I shy away from most computer animation. The look is too sterile, there's no life."

Bazin, a painter, also had little experience in the animation field. She relied on cel animator Wong and computer artist Davis to bring her paintings to life.

"I would draw something one day, it would be processed through the computer, and then it would appear like magic on the screen," says Bazin who drew some 2,000 frames in a 63-day period. "It was the first time I had seen my work moving. We were jumping all over the place every time we had a new picture."

Add Grasso. "At one point it felt like, 'look, it's another potato chip, Charlie. Just 6,700 more and we'll have a whole bag.'"

Bazin created a number of the characters in the clip, including a cigarette-smoking, blue must man Azzi who swallows the Cracker tour

bus. The neo-nuclear storyline lends a whole new dimension to the term "mushroom cloud," and Grasso even makes a cameo appearance in the character of an evil sun.

Performance and cutaway footage was reeled on videotape and digitized into the computer using a Daiguest Jetstream 486 and NuVista card. The finished piece was dropped frame by frame onto Betacam-SF, then laid back onto the D2 audio master.

"The machines took on a certain life after awhile," says Grasso. "It's like they were triplets, always crying, and we'd be saying, 'What's a wrong with that one!'"

But as the director, says Grasso, he was concerned that the clip retain an organic quality. The crew worked in Grasso's own home studio, creating a comfortable environment through music, atmospheric lighting, and "lots of food."

William Coleman produced the video. Catherine Finkensack executive produced.

PRODUCTION NOTES

LOS ANGELES

• Atlantic artist Tori Amos co-directed her new video "Cornflake Girl" with Zeitgeist director-producer Nanci Bennett.

• Brian Setzer's new Hollywood Records video "Lady Luck" is a Tycoon Entertainment production directed by Jeff Stein. Steve Fedrick produced.

• Randeel St. Nicholas of Planet Pictures directed Celine Dion's latest Epic single, "Misled." Robert Brinkman directed photography; John Hoggood produced. The same crew recently reeled Babyface's "And Our

Feelings" video for Epic.

• Westside Stories Productions director Keith Ward reeled Guevara Burns' video "Tell Me Where It Hurts." Cherie Appleby produced the shoot.

NEW YORK

• Riviera Films directors Jim Spring and Jens Jurgensen recently collaborated to lens the Die Monster Die video "Swallowed." Tim Lahama directed the Roadrunner Records clip.

• Director Dwayne Coles recently wrapped three Atlantic videos for Public Enemy. David Waterson directed photography on "Shut 'Em Down," "So Into You" clip. Michelle Webb and Deb Brown produced. George Semlans directed photography on Hard 2 Obatin's "Ghetto Diamond" clip. Andre Maubert and Catherine Berch produced. And Waterson directed photography on Sudden Change's latest Atlantic video "Comin' On Strong" with producer Daphne McWilliams.

OTHER CITIES

• Director Sara Nichols is the eye behind Kim Claryn's debut Curby video "I Know That Cox." Ed Stephenson directed photography on the Nashville-based shoot. Karen O'Connor executive produced for Picture Vision. In addition, Picture Vision's Peter Lewis recently directed Randy Travis' latest Warner Bros. clip, "Before You Kill Us All." The Santa Fe, N.M.-based production mixes live action and animation. O'Connor executive produced.

• Del The Funkyhomies' latest, Elektra video "Wrongplace" is a D.A. "Picture Vision" production directed by Kevin Gray. Sam Aslanian produced the shoot on location in San Francisco.

Regional Programmers' Web Anchored By Group Ad Plan

HOOKEUP: Regional programmers Jack Wendorf of New York's "American Hot Videos" and David Balaban of Belleville, N.J.'s "The Music Machine" have joined forces to create and helm the Music Broadcasters Assn.

The MBA, not to be confused with the MVA (the Music Video Assn.), comprises 12-15 local and regional video programs working in concert to "enhance cooperation between different elements in the video promotion business," says Balaban, the organization's VP. Wendorf is president.

Balaban declines to name the shows participating in the MBA, but says most of them fall into the alternative and urban music genres. Revolving membership is based on a short-term renewable arrangement, he says. By acting cooperatively, the participating MBA shows reach a broadcast and cable audience spanning 17 million U.S. households, says Balaban.

The organization is anchored by a group advertising plan in which labels pay one fixed rate to advertise on a variety of member programs that fit the required musical format.

As part of the deal, advertisers can submit titles of specific videos to the MBA's monthly "hot list," which is distributed to the participating shows to highlight their latest priorities.

As leaders of the MBA, Balaban and Wendorf will be responsible for distributing the ad spots to each program, and will provide proof of performance, and will advise program. Funds collected will be dispersed by them to each show on which the ads appear.

"It can be cost-prohibitive for the labels to buy advertising on each individual show," says Balaban, noting that the MBA is ideal for labels looking to promote second-tier priorities more effectively. "We're acting as a sort of agency. We offer the labels a way to get exposure on these shows at a rate they normally wouldn't get."

Mark Weinstein of the independent pricing firm N.E.S. Prescience says his clients' reaction to the MBA has been "really good," and he notes that such labels as Relativity, Hollywood Back, Tommy Boy, Island, and A&M have expressed interest in participating.

VIDEO SUMMIT: The Music Row Industry Summit, slated for May 11-13 in Nashville, will feature a three-hour forum on May 13 that explores production, promotion, and programming in country music video today. Topics to be addressed include everything from the traditional talk of budget battles and quality control to the use of regional video outlets and closed circuit programmers. Radio and video programmers will explain their impact on the audience and de-

bate whether country radio and video should be programmed identically. An issues forum will address interactive technology, the video syndication business, and the global marketplace. The Music Video Summit will open the summit May 11 with a panel meeting. MVA members will receive the summit's early-bird registration rate through April.

NAME CHANGE: The Music Video Producers Assn. has changed its moniker to the Music Video Production Assn. to incorporate more players in the video industry, such as directors, production assistants, gaffers, grips, film manufacturers, and more. The MPPA will host an industry party June 9 at the Sony Music Studios in Manhattan showing and photography crewed by members of the music video community. Call Kennebec at N.Y.C. CPA Films for info.

THE WORD: Chyenne Records and the Inspirational Network's "Chyenne" label, N.C., recently linked to produce Christian country music specials that will be aired on INSP network. The first project is "Chyenne Country Live," to be taped April 26 at the Cannery in Nashville.

Steve Gattin, the White River Band, the Daves, Paula McCulla, and Bruce Haynes will appear.

INSP is one outlet that airs "CCM-TV," a popular contemporary Christian music program, which recently wrapped production on its "CCM-TV Accoustic Set." Steve Gattin Productions will provide live performances for artists such as Wayne Watson, Geoff Moore, Bryan Dunn, Al Denison, and Point Of Grace. The clips complement the often limited video output by each of the artists' labels, and will air on "CCM-TV," which also is carried by the Family Channel, the ACTS network, FamilyNet Broadcast stations, and the Armed Forces Television network.

REEL NEWS: Director Alex Halpern has joined the directors' roster at N.Y.'s Portfolio Artists Network... Dwayne Coles has been added to Public Pictures in N.Y. Net Bonnie Thomas is now managing the music video division there... "Rosa M. Al. Amor" a film by video director Mod of Los Angeles. The director recently took first place in the experimental category at the New York Underground Film Festival, as well as the grand prize at the Los Angeles Charming Festival in Seattle.

In network news: Jon Baum is now director of promotions at Miami-based Universal. He'll be replacing A&M's Vesta hosted BET's inaugural Comicvision Awards in L.A. March 29.



Monster Movie: Brown Hughes directed Big Head Todd & the Monsters' new "Blast Video." It's "Blast." Pictured on the balcony of New York's Chelsea Hotel, from left, are the band's Todd Park Mohr, Brian Nivens, and Rob Squares, director Hughes; and artist Mark Blesener.

Irish Biz Lobbies For Government Support Report Highlights Music Industry Opportunities

■ BY KEN STEWART

DUBLIN—Ireland could become a mecca for the music business by the beginning of the next century if it uses its existing potential, according to a 70-page submission to the Irish government by seven music industry bodies. The report predicts 5,000 new jobs by the year 2004—a 50% increase over current employment—if the government acts in the industry's interests.

"A Strategic Vision For The Irish Music Industry," from Simpson Xaver Horwath Consulting, was presented to arts minister Michael D. Higgins by Brendan Graham, chairman of the Irish Music Rights Organisation (IMRO), and Victor Finn, general manager of the Mechanical Copyright Protection Society (Ireland).

The report analyzes indigenous trends and discusses how Ireland can benefit from global changes in technology and legislation.

Although U2, Enya, and the Cranberries are among acts who have made a global impact out of proportion to the size of Ireland's tiny domestic market, the report claims that the industry's future and potential are not yet realized.

According to Graham, writer of Ireland's 1994 Eurovision Song Contest entry, "Rock'n'Roll Kids," Irish songwriters, composers, and performers have for many years put Ireland at the top of the charts around the world.

"They have now joined with their publishers and associations in Ireland to present a visionary economic plan for Ireland 2004... the most substantial report ever submitted by the music industry to government."

"If adopted, Ireland will not only be top of the charts creatively, but will become a prime business location for the international music businesses," Graham adds.

There are proposals for changes in such areas as copyright legislation, cultural funding, research and development, and fiscal incentives.

"The convergence of the entertainment and telecommunications industries provides opportunities for countries with good technical infrastructure, as well as sound copyright legislation," says Finn.

"The global village is now almost a reality. Ireland can position herself to benefit from the structural changes taking place within the music industry internationally."

Among the recommendations are the establishment by the government, as a matter of priority, of an industry task force; the introduction of a home taxing royalty; and the expansion of record producers from personal income tax (already given to songwriters and composers if certain criteria are met), which, it is hoped, would attract major producers to Ireland.

Among the sources credited in the report is Billboard's 1993 Irish Spotlight (Aug. 28, 1993).

Arista U.K. Venture Aims Brit Soul Acts At America

■ BY THOM DUFFY

LONDON—The joint venture Arista Records U.K. has formed with the partnership behind such hit British soul artists as Eternal and Dina Carroll (Billboard, April 2) aims to nurture new talent for the American and global market, say the principals in the deal.

Arista Records U.K. managing director Diana Graham says the agreement with Denis Ingoldby and Oliver Smallman will tap a management and production ex-

perience that has yielded 21 consecutive U.K. top 40 singles, including hits by Eternal on EMI, Dina Carroll and Bad Boys Inc. on A&M, Michelle Gayle on RCA, Pauline Henry on Sony, and Judy Cheeks on Fontana.

"They have had tremendous success in the past 18 months, and they were rushing from one label to the next with all their artists," says Graham. "For them to develop, they need to be freed up of the running. I have every confidence that they will continue to break new acts both in the U.K. and abroad, which is exactly what I want for Arista."

In the U.S., Eternal has reached the No. 20 on the Hot 100 Singles chart with "Stay," from the group's American debut album "Always & Forever" on EMI/ERG Records. Dina Carroll has sold more than 1 million copies of her album "So

Label pairs hit-makers Ingoldby & Smallman

Close" in the U.K.

Terms of the joint venture were not announced, but Smallman says the agreement is for nine albums, with an expectation that the new label will release three albums per year. Sales, marketing, press, and promotion will be handled by Arista staff from the company's London offices.

Ingoldby and Smallman have struck previous deals for their artists through their existing company, First Avenue Records, and will continue to run First Avenue's management and production operations, as well as the as yet unnamed new label.

The two currently manage three acts signed to BMG U.K. labels: Michelle Gayle and West End on RCA U.K. and Lost and Found on Arista. All of their current artists are expected to continue to record for their present labels.

"The approach from Diana came six months ago, and it came from several other majors making the same noises," says Smallman. "We needed to find a company with whom we could develop naturally. And with Arista's success with R&B in the U.S., and Diana's ability to break R&B records like Toni Braxton in the U.K., I felt it would be the best company for Dennis and I to go with."

Smallman stresses his admiration for the track record of Ingoldby, Davis at Arista in the U.S. and Graham at Arista U.K. have achieved in their genre. "We're not looking to set up," he says, adding that the goal of the new label is to launch new acts not only for the U.K. but the U.S. Success in America, he says, "is like a dream for us."

Istanbul Fears Pop Clampdown Fundamentalists Win Turkish Capital

ISTANBUL—This city's residents were stunned when an Islamic fundamentalist party gained control of the Turkish government in elections held March 27. Many are fearful of what will follow, and the new regime could cast a long shadow over the developing music and entertainment industry here.

The Islamic fundamentalist Welfare Party (RP) has won control of a

massive budget and Turkey's blossoming cultural capital of 10 million people. RP took only 26% of the vote, but its fundamentalist views are now a plethora of moderate parties.

This result is important because Istanbul has been developing rapidly as a diverse cultural center, attracting such acts as Madonna, Michael Jackson, and Guns N' Roses as well as top jazz and classical musicians. The power pool authorities in Turkey enjoy now puts such events in doubt. Last year, Sony Music became the first major to establish a subsidiary in Turkey.

RP also won control of many city districts, including Beyoglu, the social center of the city, noted for its nightclubs, discos, and bars. If RP repeats the policies it has applied in other cities it controls, the area will be made alcohol-free and many forms of entertainment will be banned. "We are going to have a mosque worthy of the neighborhood constructed right at the Taksim entrance to Beyoglu," promised Tayyip Erdogan, Istanbul's mayor-elect, after winning the election.

Aside from the formal powers RP now assumes, an upsurge in fundamentalist thuggery was warned by Ahmet San, promoter of Madonna's 1993 Istanbul concert, told Billboard last January that he had received threats from Islamic extremists after he announced plans to stage the concert.

ADRIAN HIGGS

Strat-ospic Stardom. Who's been around longer—Eric or the Strat? Eric Clapton is celebrating his 30th year as a professional musician this year, and for most of those years the Fender Stratocaster has been his preferred guitar. Coincidentally, the famed guitar is celebrating its 40th, and to mark both anniversaries, Clapton received a special award: a solid silver and gold 9-inch Strat replica from Ivor Arbiter of Arbiter group, which has distributed the model for many years. The award was presented during Clapton's recent concert series at London's Albert Hall.

EMI Renews License Pact With Dyna in Philippines

MANILA—EMI Music has renewed its license agreement with longtime Philippines partner Dyna Products, contrary to last year's industry speculation that the major would set up its own subsidiary.

The deal, which extends EMI's business with Dyna for at least another year, prompted a new round of industry talks that the two companies will eventually opt for a joint venture.

Dyna is owned by Filipino music business veteran James "Dy" Only last year, another Dy-owned company, Cosmic Records, embarked on a joint venture with PolyGram, establishing Polycosmic Records, the third multinational affiliate here (PolyGram owns 30% of the firm).

EMI Music regional director Leland Rutherford says, "The possibility of a joint venture with Dyna is certainly an option we are keeping open. The Philippines is an impor-

tant and strategic market for us. However, our studies have shown that this may not be the most opportune time to go in as an affiliate, whether 100% owned or as a joint venture arrangement."

Rutherford acknowledges that there are local market complications, including unusual retail practices and rights-related issues, but says that EMI's outlook on an affiliate is influenced by broader issues. He does note that the local manufacturers group, FARI, is "doing a good job of containing piracy."

Flora Ramos, label chief for EMI at Dyna Products, says, "We certainly welcome the extension of our license deal. Should they decide to set up an affiliate, we will do everything to help facilitate that transition. Our goal is to continue to go off on their own. Our companies go a long way back."

MARC GOROSPE

Kim's In The Club! Kim Wilde recently completed her first-ever Australian tour, in which she played club venues. While passing through, she picked up a platinum (70,000) award for "The Singles Collection."

Tak Is Cheap A First Klassik Komm Sales Soaring For Labels' Classical Budget Lines

■ BY NICOLAS SOAMES

COLOGNE—The explosion of the budget market in Germany provided the main topic March 25-26 at the inaugural Klassik Komm, the two-day classical music trade fair here.

After just six months of trading, PolyGram budget label Belart claimed sales of 1 million units through nontraditional outlets while Naxos, the Hong Kong-based label, saw 45% growth during 1993, taking it to 800,000 units, mainly through established record retail channels.

And none of the other major companies have now either moved into the budget market—with price points around 10 German marks (\$3.98)—or are poised to dip below it. "Every second classical CD sold in Germany is a budget CD," said Helmut Schmitz, head of production, EMI Classics Germany, who launched EMI's Classics series last year.

Having already launched its Essential Classics label at the 10 mark price point, Sony Classical has introduced the super-budget arena with Digital Focus, a series of new recordings made with young orchestras in Russia and other former Soviet countries. "We will have a 10 mark retail price of 7.50 marks (\$4.49). All the major have been forced to do something because the independent share of the budget market is growing at 60%," explained Andreas Packhauer, VP of product development, Sony Classical. "But I also hope that there will be help musicians in Russia to survive difficult times."

Berlin Classics, a BMG Germany-distributed label based on a large number of East European composers, also joined into the budget arena with Eterna, at the 10 mark price point. The importance of budget was underlined by the decision of Klassik Komm to invite to the event Hermann, founder of Naxos, from Hong Kong to feature in one of the main industry seminars.

Though the German market statistics for 1993 were not ready in time for Klassik Komm, it is likely that they will show a doubling of units delivered in the trade to 1992. 34 million CDs were sold to dealers.

Despite worries about the rise of budget priced-product, recession, and economic resources, there is hope from the costs of reunification, there was a generally positive mood at Klassik Komm. The 1993 overall classical figures are expected to show a 10% increase in both units and revenue, and the classical market share is expected to stay relatively stable at 9%.

Full price seems to have been holding up as elsewhere in Europe, but sales of 200,000 copies of "Christmas in Vienna" on Sony Classical and Carmen Fantasy played by Anne-Sophie Mutter on DG (380,000).

Klassik Komm was aimed at the whole classical industry, including record labels, orchestras and opera houses, specialist media, publishers, and organizations. Expectations of 55 exhibitors were overtaken, with 83 finally taking stands and attracting some 100 participants.

Run by Musik Komm, founders of

Pop Komm, the 4-year-old pop event that attracts nearly 10,000 people, it was a much smaller trade fair, but one with a guaranteed future—at least in the short term. The Ministry of Economics of the local state, North Rhine-Westphalia, has given a grant of 600,000 marks (\$359,000) toward Klassik Komm costs for the first four years.

"At first, it will be about communication rather than making business," acknowledged Klassik Komm director Uli Grossmann. "But I think it is a turning point with classical music, especially with young musicians like Anne-Sophie Mutter and the clarinetist Sabine Meyer becoming popular."

Grossmann acknowledged that the

first Klassik Komm was a largely national affair, with German the official language, but he hoped next year's event will be bilingual. And it is likely that there will be a provision next year for at least an afternoon for public attendance—this year was trade only.

Among other significant announcements were plans for a new classical magazine, Christopher Line, president of Warner Music Enterprises, announced the October launch of a German-language edition of BBC Music Magazine in the country, based on the same subscription-only method that has enabled the U.S. print run to rise to nearly 300,000 in less than a year.

Expanded Echo Klassik Awards Draw Criticism

■ BY NICOLAS SOAMES and WOLFGANG SPAHR

COLOGNE—German clarinetist Sabine Meyer and Canadian tenor Herwig Penner picked up key prizes March 25 at Germany's high-profile classical awards ceremony at Klassik Komm in Cologne.

Called Echo Klassik, the awards were organized by the German Phonographic Academy, who members the Echo Awards for popular music (Billboard, March 26), and was an expansion of the classical awards previously given as part of the annual Echo ceremony. A total of 23 awards were given at the Echo Klassik ceremony, which was attended by more than 600 people.

The new initiative was seen as a chance for classical music to expand media interest, but it also attracted controversy over the costs incurred by prize winners.

Record companies could nominate as many albums as they wished, for a fee: 500 German marks, and winners of repertoire of the Deutsche Phono-Akademie, and 1,000 marks for nonmembers. Winners were chosen from among 115 nominees.

The controversy involved post-competition payments: Winners of artist categories had to pay 10,000 marks, and winners of repertoire categories had to contribute 5,000 marks toward a "promotion" budget.

The money is being paid into a fund which finances promotion for Echo Klassik, says Peter Zombik, managing director of the trade organization BPO, which organizes the event. "We hope it will help the small labels especially—PolyGram and the other big companies can easily afford to spend this kind of money on promotion, anyway."

Only two independents—Capriccio and Koch-Schwann, both German—won awards, the best recording going to the major.

The Echo awards generally were welcomed by the industry. It was OK for the first time, they said, that winners could be fewer prizes," said Sabine May, la-

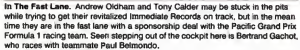
bel chief at Deutsche Grammophon. "We know there must be a way to make the awards more organized in a different way—too many people thought you had to pay for a prize."

Among the key Echo Klassik results:

Female singer: Cecilia Bartoli, "La Comen-

tolite," by Rossini.

Male singer: Ben Heppner, "Turandot," Puccini.



In The Fast Lane. Andrew Oldham and Tony Calder may be stuck in the pits while trying to get their revitalized Immediate Records on track, but in the mean time they are in the fast lane with a sponsorship deal with the Pacific Grand Prix Formula 1 racing team. Seen stepping out of the cockpit here is Bertrand Gachot, who races with teammate Paul Belmondo.

Conductor of the year: Simon Rattle, "Symphony No. 7," E.W. Honea

Instrumentalist of the year: Sabine Meyer, "Clarinet Classics," Starline.

Ensemble of the year: Alban Berg Quartet, "Sing Quartet," Beethoven.

Lifetime achievement award: singer Christa Ludwig.

Female newcomer of the year: Sarah Chang, "Violin Concerto," Tchaikovsky.

Male newcomer: Andreas Heidegger, "Impromptu," Schubert.

Cross-over production of the year: Dennis Russell Davies, "Low Symphony," Philip Glass.

Best seller of the year: Placido Domingo, "Gina Ross, Jose Carreras, 'Christmas in Vienna'."

Editorial work of the year: "Estimate Musik" (OCCA).

Symphonic production: John Eliot Gardiner, "Orchestra Revolutionnaire at Romantique," "Symphonie Fantastique," Berlioz.

'Free' Classical CDs Spark Furor

LONDON—The massive response to innovative marketing campaigns based on a "free" CD offer in national newspapers has sparked serious rows with Britain's normally genteel classical sector.

The principal target is Alison Venham, chairman of the Classical Music Division of the British Phonographic Industry. Also managing director of Conifer Records, an independent label and a leading U.K. distributor, Venham has been accused by some directors of the U.K.'s majors of undermining the classical business.

In November 1993, Conifer introduced a free-CD campaign with the Sunday Times in an attempt to give a higher profile to its own recordings, as well as tracks from Conifer-distributed labels, including Telarc, Collins Classics, and Lyrita—being offered to the public for the cost of the post and packing.

The Sunday Times claims that 400,000 CDs were sent out. Packaged with the CD was a small catalog of the Classical Collection, offering further classical choices from the Conifer stable at around 10 pounds (\$15). Brian Hopkins, Conifer's sales and marketing director, said following that pro-

motion that the operation was principally a brand-awareness exercise. "We brought a huge new public to Conifer Classics, the Royal Opera House, Telarc, and Lyrita—labels which have never had this kind of exposure."

Furthermore, he claimed that tens of thousands of additional CDs were purchased through the offer.

'Customers see offers like that and accuse me of profiteering'

Classical Collection.

At the time, the exercise provoked a furor in the industry. A subsequent February classical promotion from Conifer, which was followed by a March promotion of the company's jazz repertoire, is meeting with a similar response.

Alan Goulden, managing director of leading London independent retailer Music Discount Centre, says, "Customers are seeing offers like that and walking into my shops and accusing me of profiteering." Roger Lewis, director of EMI U.K.'s classical division, comments, "This kind of marketing totally undermines our business and is not helpful at a time when the whole issue of the pricing of CDs is under scrutiny."

The February promotion, this time with The Times daily paper, offered a similar set of four CDs—"Baroque Times," "Classical Times," "Romantic Times," and "Modern Times"—containing sampler tracks from Conifer labels. The discs were offered over a four-week period. The response was not as great as the Times has a quarter of the circulation of its Sunday counterpart—but the promotion re-awakened the issue.

Peter Russell, divisional director of PolyGram Classics U.K., comments, "With CDs on the front of magazines and now these free CDs, we are in danger of becoming an industry which is giving away more than we sell. And we are doing this at the same time that we are trying to justify our CD prices to the Monopolies and Mergers Commission."

"We are pressing a self-destruct button. With all these CDs being given away, why should anyone go into a record shop?"

Simon Foster, BMG Classics' U.K. director, adds, "This free CD promotion is a step too far." Venham defends her position vigorously. She told a March meeting of BPI's Classical Committee that the vast majority of tracks on the promotional CDs were offered through the newspapers were not of "core" repertoire and were principally to promote labels.

(Continued on page 12)

**Billboard**

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REGISTRATION FEES ARE NON-REFUNDABLE!

FEES: \$195 Early Bird Special (Postmarked by April 18th) • \$250 Pre Registration (Postmarked by May 6th)

\$295 Full Registration After May 6th and Walk up

*Please note registration forms must be postmarked by May 6th for late billing in the registration directory

TOP 100

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JAPAN		(Demco Publications, Inc.) 4/4/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	NEW	SINGLES	
1	1	IT'S ONLY LOVE MASHARAH FUKUNAKA	MAHARAH
2	2	A-BURA-KADA-BURA KOMEROME CLUB	MAHARAH
3	3	TADA MATSUOKA MURAKAMI MIYAKAWA	MAHARAH
4	4	INFINITE KISS	MAHARAH
5	5	A-ICU UNARETA NI MIKAO FUKUNAKA	MAHARAH
6	6	HARUKA NA NINETEEN HARUKA TAKASHI	MAHARAH
7	7	THE HOT DANCE MASHARAH FUKUNAKA	MAHARAH
8	8	GAMBA RA NAUOUEA N. LINDSBERG	MAHARAH
9	9	KIMI KADA O MITTERITA TO BE CONTINUED	MAHARAH
10	10	MAHARAH FUKUNAKA	MAHARAH
11	11	ALBUMS	
1	1	KEIZO KAKIMURA STARTING OVER	KEIZO KAKIMURA
2	2	MAHARAH FUKUNAKA	MAHARAH
3	3	MOTLEY CRUE MOTLEY CRUE	MOTLEY CRUE
4	4	AKINA NAKAMORI ITA MIKE	AKINA NAKAMORI
5	5	B2 THE 7TH BLUES	MAHARAH
6	6	ENIGMA ENIGMA	ENIGMA
7	7	THE POLICE THE POLICE	THE POLICE
8	8	KISS KISS	KISS
9	9	PANTERA FAR BEYOND DRIVEN	PANTERA
10	10	MARCO TAKASHI VOICE	MARCO TAKASHI

AUSTRALIA		(Australian Record Industry Assn.) 4/3/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	IT'S ALRIGHT LAST 17	WILSON
2	2	POWER OF LOVE	CELINE DION
3	3	WITHOUT YOU	MARSH CROWLEY
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

NEW ZEALAND		(RIANZ) 3/23/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	GAMMA LIA	MAHARAH
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

CANADA		(The Record) 3/21/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	THE POWER OF LOVE	CELINE DION
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

GERMANY		(Der Musikmarkt) 3/22/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	THE POWER OF LOVE	CELINE DION
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

ITALY		(Musica e Dischi) 3/26/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	THE POWER OF LOVE	CELINE DION
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

SPAIN		(MEVAFIVE) 3/19/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	THE POWER OF LOVE	CELINE DION
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

NETHERLANDS		(Dutch Top 100) 3/26/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	THE POWER OF LOVE	CELINE DION
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

HONG KONG		(IFPI Hong Kong Chart) 3/19/94	
LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	THE POWER OF LOVE	CELINE DION
2	2	WITHOUT YOU	MARSH CROWLEY
3	3	THE HOT DANCE	MAHARAH
4	4	SMITH MASHARAH FUKUNAKA	MAHARAH
5	5	SIN SINGLES	MAHARAH
6	6	STREETS OF PHILADELPHIA	MAHARAH
7	7	DUN DUN DUN	MAHARAH
8	8	THE HOT DANCE	MAHARAH
9	9	THINGS CAN ONLY GET BETTER	MAHARAH
10	10	LOVER	MAHARAH
11	11	THE POWER OF LOVE	CELINE DION
12	12	IT'S ALRIGHT LAST 17	WILSON
13	13	GIVE UP	OUT 'N' MOVE
14	14	ANYTHING CULINARY	MAHARAH
15	15	CAN WE TALK	TEVIN CAMPBELL
16	16	ASHOLE	TEVIN CAMPBELL
17	17	THE POWER OF LOVE	CELINE DION
18	18	THE POWER OF LOVE	CELINE DION
19	19	THE POWER OF LOVE	CELINE DION
20	20	THE POWER OF LOVE	CELINE DION

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

ALBUMS		ALBUMS	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	

HIT OF THE WEEK

CONTINUED

EUROCHART HOT 100 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	1	MOVE ON BABY CAPPELLA MCA
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	6	WITHOUT YOU MARIAN CAREY COLUMBIA
5	4	THE SIGN ACE OF BASE MCA
6	5	RETURN TO INNOCENCE ENIGMA VIRGIN
7	8	IT'S ALRIGHT EASY 7 P.M. RECORDS
8	10	ROCK WITH ME MARIAN CAREY COLUMBIA
9	10	ONE IN A MAGIC AFFAIR ENIGMA VIRGIN
10	NEW	SLEEPING IN MY CAR ROZETTE INC.
11	NEW	DOOP DOOP DOOP MCA
12	7	RIGHT IN THE NIGHT JAM & SPON SANCE PLOD
13	12	GET-A-WAY MCA
14	11	LET THE BEAT CONTINUE YOU 2 UNLIMITED INC.
15	NEW	DRY COUNTRY SON JOY JAMMED
16	NEW	GIRLS AND BOYS BLUES VIRGIN
17	16	THINGS CAN ONLY GET BETTER DREAM WORTHAT MCA
18	NEW	WHATTIA MAN SALT-A-PIPA FEAT. EN VOISUE
19	NEW	I BELIEVE MARCELLA DETROIT VIRGIN
20	14	BREATHE AGAIN TONY BRAXTON JANGCARTISTIA
ALBUMS		
1	1	MARIAN CAREY COLUMBIA
2	2	BRYAN ADAMS 50 FARE DOOD A&M
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN
4	4	CORO DE MONES DEL MONASTERO DE SILOS LAS MEJORES CANTAS DEL CANTO GREGORIANO
5	4	MEAT LOAF BAIT OUT VIRGIN
6	13	SONGDRANGER PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
7	5	PHIL COLLINS BOTH SIDES WEA
8	15	SONGDRANGER SUPERHEROIN A&M
9	NEW	MORRISSEY VAGUELAND AND MCA
10	11	TAKE THAT EVERYTHING CHANGES RCA
11	8	ADRENOLITH GET A GRIP VIRGIN
12	NEW	APPELLA GET A GRIP VIRGIN
13	NEW	LOS CORTELOS BRUTAL YOUTH WEA
14	10	BURKE DEBUT WEA
15	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA
16	11	ACE OF BASE HAPPY NATION'S U. VERSION MCA
17	NEW	THE PROMISE MAN SANCE ELEMENT MCA
18	14	TOM ANDERSON UNDER THE PINK LANTERN WEST
19	15	TONY ANDERSON UNDER THE PINK LANTERN WEST
20	NEW	LAURA PAUSINI LAURA C&M

SWEDEN (SPT) 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SLEEPING IN MY CAR ROZETTE INC.
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	5	MAGIC AFFAIR ONE 2 COLUMBIA
5	6	THE POWER OF LOVE MCA
6	NEW	VEN VET USA ENIGMA INC.
7	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	NEW	GET A WAY MCA
ALBUMS		
1	1	USA ENIGMA INC.
2	2	BENEDICTINUSMARIANA GREGORIAN SANG
3	NEW	PANTERA FARE DOOD A&M
4	NEW	SONGDRANGER SUPERHEROIN A&M
5	NEW	CAUSA SUINA A&M
6	NEW	MOLLY CURE MCA
7	NEW	MARIAN CAREY MUSIC ROYALTY
8	NEW	MORRISSEY VAGUELAND AND MCA
9	NEW	ENIGMA ENIGMA VIRGIN
10	NEW	DIA PSALMA KINGSTON

BELGIUM (SPT) 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA MCA
2	2	RIGHT IN THE NIGHT JAM & SPON SANCE PLOD
3	3	IT'S ALRIGHT EASY 7 P.M. RECORDS
4	4	LA SOUTIENNE LAURA PAUSINI C&M
5	NEW	WITHOUT YOU MARIAN CAREY COLUMBIA
6	NEW	TAKE MY LOVE GOOD SHAVE
7	NEW	DON'T BE SHILLY GET DAMES DOD. GAME
8	NEW	LET THE BEAT CONTINUE YOU 2 UNLIMITED INC.
9	NEW	GET-A-WAY MCA
10	NEW	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
ALBUMS		
1	1	LAURA PAUSINI LAURA C&M
2	2	JULIAN CLERIC C&M
3	3	BRYAN ADAMS 50 FARE DOOD A&M
4	NEW	SONGDRANGER SUPERHEROIN A&M
5	NEW	VANESSA PARADIS LOVE
6	NEW	SCANDAL TRACKS
7	NEW	MCA SALLA FROSE COMBAT
8	NEW	CAT STEVENS THE VERY BEST
9	NEW	LAURA PAUSINI LAURA C&M
10	NEW	FAVORITTI JET I DONNE MON COEUR

IRELAND (SPT) 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	DOOP DOOP DOOP MCA
3	3	THE SIGN ACE OF BASE MCA
4	4	WITHOUT YOU MARIAN CAREY COLUMBIA
5	5	ALL THE LIES THAT YOU TOLD ME FRANCES BACH
6	NEW	YOU MADE ME THE THEY OF YOUR HEART
7	NEW	STORM 41 DIMENSION LANE
8	NEW	U LIKE THE BEST THING DREAM
9	NEW	STORM 41 DIMENSION LANE
10	NEW	STORM 41 DIMENSION LANE
11	NEW	STORM 41 DIMENSION LANE
12	NEW	STORM 41 DIMENSION LANE
13	NEW	STORM 41 DIMENSION LANE
14	NEW	STORM 41 DIMENSION LANE
15	NEW	STORM 41 DIMENSION LANE
16	NEW	STORM 41 DIMENSION LANE
17	NEW	STORM 41 DIMENSION LANE
18	NEW	STORM 41 DIMENSION LANE
19	NEW	STORM 41 DIMENSION LANE
20	NEW	STORM 41 DIMENSION LANE

FINLAND (SPT) 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOOK WHO'S TALKING DREAM
2	2	SLEEPING IN MY CAR ROZETTE INC.
3	3	VILLEKKA LUPPIA R. JANGCARTISTIA
4	4	ROZETTE INC. GET A GRIP VIRGIN
5	5	NEW
6	6	NEW
7	7	NEW
8	8	NEW
9	9	NEW
10	10	NEW
ALBUMS		
1	1	CAPPELLA U. GET A GRIP VIRGIN
2	2	MORRISSEY VAGUELAND AND MCA
3	3	PANTERA FARE DOOD A&M
4	4	ROZETTE INC. GET A GRIP VIRGIN
5	5	NEW
6	6	NEW
7	7	NEW
8	8	NEW
9	9	NEW
10	10	NEW

PORTUGAL (SPT) 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	WITHOUT YOU MARIAN CAREY COLUMBIA
4	4	TAKE MY LOVE GOOD SHAVE
5	5	NEW
6	6	NEW
7	7	NEW
8	8	NEW
9	9	NEW
10	10	NEW
ALBUMS		
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	WITHOUT YOU MARIAN CAREY COLUMBIA
4	4	TAKE MY LOVE GOOD SHAVE
5	5	NEW
6	6	NEW
7	7	NEW
8	8	NEW
9	9	NEW
10	10	NEW

CHILE (SPT) 4/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	WITHOUT YOU MARIAN CAREY COLUMBIA
4	4	TAKE MY LOVE GOOD SHAVE
5	5	NEW
6	6	NEW
7	7	NEW
8	8	NEW
9	9	NEW
10	10	NEW
ALBUMS		
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	WITHOUT YOU MARIAN CAREY COLUMBIA
4	4	TAKE MY LOVE GOOD SHAVE
5	5	NEW
6	6	NEW
7	7	NEW
8	8	NEW
9	9	NEW
10	10	NEW

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAMAICA: The New Year's party by the nation's sound systems (mobile, mega-decibel music sets) to accentuate the positive and eliminate vulgar and violent lyrics from their playlists (Global Pulse, Feb. 5), has been successful "to an extent," according to Sound System Assn. spokesman Francis Frazier-Bennett. About one-third of the association's 100 members (including the top-rated Stone Love and Super D) have completely stopped playing music with objectionable lyrical content, and the others are "phasing out," she says. Courtney King, owner of the highly rated Biddly Sound system, says, "We have gone from tremendously 'seeing a correlation between the level of violence in music and the spread of violence in society. Since also says that there has been a 'noticeable calming down' of the dancehall audiences since gun lyrics were proscribed. According to King, the greatest concern of many SSA members is the effect that negative music has on the country's children, who, he says, 'already know the words of popular tunes by the age of 3 or 4.' Pointing out the need to teach the children 'about love and the real issues in society,' King says that he and other set operators have adopted Tony Rebel's single 'Teach The Children' as their new anthem. Rebel's song, a reminder to 'Be careful what we teach the children, make sure no nutter to hurt them,' is a far cry from the type of lyric that ruled the dances last year, when the emphasis was on teaching gunners: 'Oh up all the de gun dem, make dem shine an' criss.' MAUREEN SHERIDAN

U.K.: The new single 'We've Got Feelings Too' (Multitone/BMG) by Bindu featuring Sheena is being tipped to break Asian-rooted bangra dance music in the mainstream market here. The song has received national airplay on BBC Radio 1 FM and Virgin 1215, and TV appearances are being lined up for the classically trained female Asian artist Bindu and the young black Briton Sheena, who was the daughter of Neville Stagle, formerly of the Specials and Fun Boy Three. Bangra, a genre of traditional Punjabi folk music that uses the dihol drum to provide its hypnotic rhythms, was imported here in the early 1950s by Indian immigrants. Groups and singers achieved pop star status in the 1970s as the country's Asian communities, both pre- and post-generation Asians, raised on a musical diet of Asian and Western pop sounds, are claiming bangra as their own. They've fused it with reggae, rap, hip-hop, and house beats to such an extent that it has raised the question: 'What is bangra?' Stagle, co-produced the Bindu single, argues that bangra must embrace some Western influences to gain commercial success. 'You have to do it,' he says, 'but you also have to be careful. While there's the need not to water the bangra concept down too much, to keep its commercial roots, you can't have it too hardcore, because that would appeal to the Asian population only.' DAVID STANFIELD

LEBANON: Although it was recorded in New York and Madras, India, 'Halhatione Engene' (Axiom), the latest album by Bill Lawwell's fusion ensemble Material, provides a rare international showcase for the music and musicians of this part of the world. Lawwell's adventurous production incorporates instruments like the qanun (Arab zither), ney (a flute, expertly played by Jihad Racy), and Arabic percussion. Usually this kind of trans-global amalgamation ends up dominated by Western influences, but for once, 'Halhatione Engene,' there is a genuine and healthy tension between the different cultures. Lawwell's principal collaborators on the album is the Palestinian Shamsheer A. A virtuoso on the oud (Arab lute) and violin. Shamsheer is a performer and composer of both traditional Arab and Western classical music. Influenced by his father, a composer and music teacher, Shamsheer studied Western music and violin in Jerusalem from the age of 7, and by age 9 was recruited to be one of the best players in the region. On 'Halhatione Engene,' Shamsheer's brilliance as a traditionally rooted player can be heard on the track 'Ruins (Submation Dub),' while his classical violin style and assured straits on the oud are heard to best effect on 'The Hidden Garden.' For those listeners wishing to trace these sounds back to their source, Shamsheer's new recording released on 'Axiom' (CMP) is highly recommended. It is a wide-ranging anthology of classical Middle Eastern music featuring solo improvisations and ensemble works by 19th- and 20th-century composers from Turkey and the Arab world. MUHAMMAD HAJAZI

FRANCE: Rennes, the capital of Brittany, has always been a major source of talent, producing acts such as Etienne Daho, Niagara, Dominique Sion, Marquis de Sade, and Marc Seberg. Both Marquis de Sade and Marc Seberg were bands (not people) created by Philippe Pascal, a complex and tortured personality who is a great admirer of the music of the Velvet Underground, Mahler, and Kurt Weill, the poetry of Chateaubriand, and of Baudelaire, and the art and literature of German Expressionism. With these two bands, Pascal tried to bring a 'continental' approach to rock music, making it more literary than its British counterpart. Marquis de Sade, which convened in the late '70s, lasted for two albums that, despite limited commercial success, proved highly influential. Then came Marc Seberg, which broke up two years ago after putting out five albums. Instead of starting another band, Pascal has since recorded with ex-Marquis Seberg keyboardist Pascale Le Berre, the duo calling itself Philippe Pascal after the members' respective first names. The duo's self-titled debut album has just been released in France. Weekly sales are already impressive at times like a more positive version of the duo's previous experiences. Musically, the dark moods of the past have given way to a lighter attitude and a more jazzy approach. It's a direction that is bound to lead the pair to a new audience, but could leave their core fans behind. EMMANUEL LEBLANC

Warner Launches Asian Offensive New, Well-Known Artists Score In Taiwan, Hong Kong

■ BY MIKE LEVIN

HONG KONG—Warner Music's local A&R team, quiet for the second half of 1993, has stepped up the pace this year with a mix of established and new artists who are capturing consumers in the prime markets in Hong Kong and Taiwan.

After coaxing Aaron Kwok away from local label Capital Artists last year, he released a four-album, high-ticket deal, Warner got the singer/dancer back on top of the charts in February with the Cantonese "Wild City" in Hong Kong and the Mandarin "Whole, Wide World" in Taiwan.

Other established Warner artists, such as Andy Lau and Sally Yeh, are scoring with Mandarin albums throughout China and Southeast Asia, while Taiwanese newcomer Nicky Wu spent several weeks at the top of the Hong Kong with his first Cantonese album.

The trend is a welcome one for Warner, which many say felt further from the top of the pop charts in regional lands. "I think we've got as far this year as we good as any [la-

bel's]," says Paul Ewing, Warner Music International VP/regional director for Southeast Asia.

Although Asian music tastes never far from the love-balled path, language crossovers are becoming more and more successful. Japanese songs, so often covered by Cantonese pop stars, are now appearing in their original form.

One of Warner's top performers this year is an eight-member Japanese teen outfit called Tokyo D, which was introduced in Taiwan through Warner affiliate UFO Group. Songs on the group's Taiwan-produced "Forever" release in February were split between Mandarin and Japanese and racked up sales of 150,000 in six weeks.

UFO has the group on a six-week Southeast Asian promo tour that could push the album past the half-million mark. It's the first time a major label has mixed Japanese equally with Chinese. "The influence of Japanese music has become very strong with the younger generation in many areas. We think there is a market for the language as well," says Ewing.

Last year, Mandarin and Cantonese releases became mandatory for Chinese artists when PolyGram's Hong Kong star, Jacky Cheung sold 3 million units of his Mandarin "Kiss And Goodbye" album (Billboard, Jan. 8).

Sales of Aaron Kwok's albums had been disappointing for Warner until "Whole, Wide World" hit the quarter-million mark. PolyGram's success felt at home, helping "Wild City" sell 150,000 copies. Also, Sally Yeh's ability to cross over was a prime factor in her renewed popularity in Hong Kong, where she had the top-selling "Women's Weakness" and a compilation album in the top 10.

Li Fong, another Hong Kong singer, spent seven years as a second-level Cantonese and Mandarin crooner before moving to Warner in 1990. When his first Mandarin album, "To Love Once More," was released last year, it sold 300,000 units in Taiwan and another 200,000 in China. "It made him a major artist, which means that he has a potential to go to Asia," says Paco Wong, managing director of Warner Music Hong Kong.

newsline...

BELGIUM'S RECORD business saw an increase of 12% in value in 1993, to 6,307 million Belgian francs (\$185 million), according to IFPI figures. The labels were boosted by local repertoire and steady real growth in classical sales. Total album unit sales were up 7.8% to 16.3 million, although vinyl album sales were not recorded for the first time. CD singles were up 62% in value, to 289 million Belgian francs (\$8.3 million), and 64% in units, to 2.2 million.

POLYGRAM is to start importing to the U.K. more than 1,000 U.S. titles that are not available through its existing labels. Import Music Service claims to be able to undercut existing importers by some 30%. Some 1,000 rare titles are already imported into the U.K. from Europe and Japan. Similar programs are already in place in France and Germany.

U.K. INDIE label Rite Recordings has struck a deal with Hamburg based Ethel World Music (EWM) to distribute Rite product in GSA territories, and EWM has the license for the rest of continental Europe.

BIANCA CORY has been promoted to buying and product controller for Virgin Retail Europe in continental Europe. Among her priorities, according to Virgin, will be "developing and controlling the product range across all stores, maximizing Virgin's pan-European buying potential, and further integrating the buying strategy with the marketing."

Estefan Tops 'Uno Año de Rock' El Ultimo Is Also A Big Winner

■ BY HOWELL LLEWELYN

MADRID—Gloria Estefan and Spanish megastars El Último de la Fila again earned the bulk of the acclaim March 10 at the "Uno Año de Rock" (A Year of New Rock) awards ceremony, just as they had done in November at the equally prestigious Premios Ondas event.

The televised gala event, watched by 1.5 million fans in the Real Madrid indoor sports pavilion, came a day after two important music events—a megacrossover of emerging groups called "A Year of New Rock," and an announcement of a five-month series of 20 concerts in Madrid by top international artists.

The winners of the fifth "A Year of Rock" competition were, for the first time, chosen by popular vote. Nearly 65,000 fans voted on forms placed in record stores, the annual book "A Year of Rock," and the magazine of the same name. The event was organized by the Coca Cola-sponsorship company, "Uno Año de Rock," the performing rights society SGAE, and the Asen. of Artists & Performers (AIB).

In the international section, Gloria Estefan topped the annual book "A Year of Rock," and the magazine of the same name. The event was organized by the Coca Cola-sponsorship company, "Uno Año de Rock," the performing rights society SGAE, and the Asen. of Artists & Performers (AIB). Estefan, the 34-year-old Cuban-born singer, topped the annual book "A Year of Rock," and the magazine of the same name. The event was organized by the Coca Cola-sponsorship company, "Uno Año de Rock," the performing rights society SGAE, and the Asen. of Artists & Performers (AIB). Estefan, the 34-year-old Cuban-born singer, topped the annual book "A Year of Rock," and the magazine of the same name. The event was organized by the Coca Cola-sponsorship company, "Uno Año de Rock," the performing rights society SGAE, and the Asen. of Artists & Performers (AIB).

"Crylin" as best video.

Flamenco-tinged Barcelona pop outfit El Último de la Fila (whose name translates as Last In Line) has been a major act since the mid-'80s and shows no signs of letting up. The group's 1990 album "Astronomia Razonable" (Reasonable Astronomy) has sold about 600,000 copies, according to the record company, although it was overshadowed by the group's 1989 album "Como Un Burro Amarrado a la Puerta del Baile" (Like A Donkey Tied To The Door Of The Bathroom).

Singer Anselmo Tena also won two awards: best new act and best artist. The best album was Heroes del Silencio's "El Espíritu del Vino" (The Spirit Of Wine), and Amistades Peligrosas won the best video award.

The two-hour gala featured live performances from leading Spanish acts Amistades Peligrosas, Martin, Los Rodriguez, Seguridad Social, Duncan Dhu, and Cetas Cortes.

A Year Of New Rock, also sponsored by the PM net Cadena 104, featured "promising and innovative tendencies within Spanish pop-rock that still have not a massive audience." Acts included in the 2,500-capacity Sala Argurol concert were La Mata, Marc Parvart, Manuel Illan, La Marabunta, El Inquilino Camacho, Los Chicos de la Calle, and Los Chicos de la Calle.

Meanwhile, the Madrid regional government announced the fourth year of "Madrid, Musica Joven" (Young Music of Madrid), which started in 1988 with Kenny G and ends in late July with UB40 and the Red Hot Chili Peppers.

Music administrators hope that the 20 concerts attract more than the 250,000 fans who attended last year's event.

Dance Compilation Is Mega In Thailand

This story was prepared by Philip Cheuk in Singapore and Gary Van Zanten in Bangkok.

"Mega Dance 2," a pop/dance compilation that includes independent-label repertoire sourced from Europe, has become the biggest-selling English-language album in Thailand.

It has sold 500,000 copies since its release last June, according to Steven Cheuk, chairman of Singapore-based Valente Music Productions (VMP), which originated the 14-track package. Distribution in Thailand is through ONPA International Music, an audio and videotape manufacturer with which VMP has a local joint venture.

VMP and ONPA executives also

claim that 800,000 pirated copies of "Mega Dance 2" have been sold in Thailand, although other industry insiders dispute that figure.

The album's success, largely attributed to ONPA's aggressive marketing, is seen as significant in a market where domestic repertoire traditionally dominates. One track, in particular, has helped it to sell: "Broken Hearted Woman" by Jessica Jay, featuring a light reggae kickbeat and the Valentine Music Productions (VMP) signature's high, biting voice.

In fact, "Broken Hearted Woman" (originally a Hong Kong-written Chinese song) has become so popular that Thai-language versions have proliferated. All agreed, but ONPA says it has an "oral agreement" with Nittitad Productions to allow cover

versions. At least four well-known Thai singers have released covers, all through Nittitad.

VMP's Goh says the Jay tune first broke in the disco. "Soon it was so widespread," he admits, "that you could hear 'Broken Hearted Woman' as TV theme music and fashion show background track—and by then, the pirates got into it as well. You can easily hear five different versions of the song in Thai when you're in Bangkok on any given day."

European repertoire sources for "Mega Dance 2" include Germany's GYX Music and Italy's Flying, Disco Magic, and Baby labels. The album includes Sarah Washington's dance version of "I Will Always Love You," which was a U.K. hit last year.

China Songwriters Sue Matsushita, Victor

■ BY STEVE MCCLURE

TOKYO—Two Chinese songwriters are suing Matsushita Electric Industrial Co. and affiliate Victor Entertainment for allegedly using one of their songs in a promotional video without permission.

According to the China Daily, the Chinese government's English-language newspaper, composer Zhang Tianhao and lyricist Huang Xianmao are the first Chinese citizens ever to bring an intellectual property case against a foreign company.

They say Victor included a version of their song "Fragrant Heart" on a video directed to Chinese appliance dealers to promote a Matsushita video karaoke deck without getting their ap-

proval. The two are reportedly seeking 500,000 yen for copyright infringement and \$328,000 in compensation and costs.

After mediation efforts between the two sides failed, Zhang and Huang took the case to the Intellectual Property Court March 24, which is under the jurisdiction of the Beijing Intermediate People's Court.

Victor says it is confident it will win the case.

"We are ready to fight this out in court because these two songwriters are claiming an outrageous amount of money based on something that's not true," says Takuo Chiba, general manager of Victor Entertainment's corporate strategy and planning headquarters in Tokyo.

"They're wrong," says Chiba. "We're sure we'll win."

He says Victor made 1,500 copies of the video in question purely for promotional purposes, and not for sale, contrary to what Chiba says are the plaintiffs' allegations of sales of some 50,000 units.

The karaoke videocassette is to promote a video deck to be released in China by Matsushita, Chiba says. He adds that Victor asked the state-owned China Records, with which it works in the Chinese market, to handle the necessary copyright clearance procedures with the Chinese government's China Records. At first China Records was not able to locate Zhang and Huang, Chiba says, but eventually found them and tried to pay them their royalties.

Robertson



Taylor 25 YEARS

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years in the business.**

Steve O'Rourke & Pink Floyd

.....

ROBERTSON TAYLOR

Star Brokers

BY RAY COLEMAN

WILLIE ROBERTSON'S DARING AND CARING INSURE SUCCESS

A provocative advertisement appeared in the U.K. music weekly *Melody Maker* in 1972. Amidst the full-page announcements proclaiming concert tours and new albums by such acts as Led Zeppelin, David Bowie and Rod Stewart, the ad appeared unorthodox.

Showing pictures of the Kinks, King Crimson and Marc Bolan and his band T. Rex alongside their guitars and amplification equipment, the ad asked a rhetorical question: What would happen if these artists showed up for their concerts to find no instruments had arrived and they could not perform? Who would pay whom?

The advertiser was the least likely 28-year-old to be knocking on the door of the music business, Willie Robertson was, by his own description, "absolutely not a rock 'n' roll person," and he had been battling for three years to carve himself a niche in the music business as something unique: an insurance broker.

A golden future in the entertainment field did not seem a likely prospect for Robertson. An education at Harrow, one of Britain's most prestigious public schools, appeared to be something of a handicap. He spoke with a plump apparently in his mouth and wore pan-stamped suits amidst the leather-clad music-business executives. His authoritarian bearing seemed the antithesis of the hip characters who were shaping the rock industry at the start of a brave new decade.

There was just one reply to Robertson's advertisement. An unknown named Bryan Ferry phoned him from Newcastle-upon-Tyne to say that

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BOB TAYLOR IS ALL BUSINESS WHEN PROVIDING STAR TREATMENT

You are promoting a major international concert tour. Suddenly, a week before its opening, the singer falls ill and the tour must be canceled. If you were not insured, the problem is yours. If your coverage was in place before the crisis hit, there remains much work to do in lodging such a significant claim, even though you have the comfort of a strong position.

The insurer appoints a loss adjuster to investigate a whole stream of issues, ranging from income from advance box-office sales to expenditures incurred in mounting the tour and an often-difficult analysis of the tour's predicted profit on which your claim may be based.

Pitched into a minefield of facts and figures that must be debated, you'd benefit from the experienced hand of a professional broker who has seen all this before. The sort of entertainment insurance, including tour claims, are his speciality. Your most likely ally representing you in such negotiations with the loss adjuster is Bob Taylor.

The lower-profiled half of the Robertson Taylor partnership has been summoned in the entire fabric of insurance for more than 35 years, for 23 of them representing promoters, artists, managers and others in some of the most complex claims from the entertainment world.

If Willie Robertson is the natural extrovert of this duo, plunging into the heart of show business, Bob Taylor is the quiet, analytical counterpoint. From his office in Docklands, with a staff of 70, he deals

Continued on page R-4



Willie Robertson

Before Robertson Taylor pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist—if it appeared at all. Now premiums are often built into most project budgets from an early stage.



Bob Taylor

"Willie is the accelerator of the company; I'm the brake," says Taylor. Their contrasting personalities combine show business panache with gritty business acumen.

ROBERTSON TAYLOR

ROBERTSON

Continued from page R-3

he was going to London and thought he ought to insure his equipment. Arriving at Robertson's office in the Cay, the impecunious Ferry asked how much it would cost. Told the premium would be 200 pounds, Ferry offered 100 then, as he completed his application form, and 100 at the end of the month. Robertson accepted. "He was a frightfully nice young chap," Robertson recalls, "and he asked me en passant, whether I knew anyone in the management field."

Robertson's upper-crust school background became his ace. He was able to steer Ferry to David Enthoven, who had been Robertson's friend in the same house at Harrow School. With his partner John Gaydon, Enthoven had recently launched E.G. Management. Ferry signed to E.G. And so, from that casual introduction, began the rise to success of Ferry and his band *Roxy Music*.

Two decades on, Willie Robertson has firmly stamped his flamboyant personality on the entertainment industry. Animated, extroverted, eternally confident and optimistic, he has won the affection as well as the business of an industry that had initially found the arrival of an insurance broker in its ranks rather bewildering.

His conviction and drive have been at the heart of the insurance brokering firm that, from humble and difficult beginnings, has emerged as an industry leader. Their client list has ranged from Paul McCartney, Pink Floyd, Elton John, the Rolling Stones and Madonna to Pavarotti, Jose Carreras, Richard Burton and Rex Harrison.

It was at the top echelon of the rock world that Robertson Taylor made its name, and it was Robertson's audacity that provided the impetus. What other insurance executive would happily respond to a rock star's challenge to walk barefoot over the dinner plates of nightclub dames? That was Robertson's daring salvo that won him the business of The Who.

"I used to give the doorman at Tramp [the major London haunt of celebrities] a fiver a week to call me up with ups about which stars were expected in the club," Robertson recalls. After one such phone alert, Robertson arrived at the nightclub to find The Who's smashaloud drummer Keith Moon sitting at the bar drinking tequila. Naturally, Robertson went and sat next to him.

"Hello, what do you do?" Moon asked.

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TAYLOR

Continued from page R-3

essentially with the insurance firms internationally, placing the business that Robertson and he jointly deliver.

"Willie is the accelerator of the company; I'm the brake," Taylor says. Their contrasting personalities are both obvious and necessary in combining show-business panache with gritty business acumen.

This flourishing partnership, which dominates its field, has fought tenaciously to sit comfortably astride the twin worlds of entertainment and insurance. Their rough call is to be the diplomatic friends of both the insured and the insurer.

"It was very dangerous and risky for insurance companies in the early years," Taylor reflects of the period when rock had a wild public image. While Robertson was busy attracting clients, it fell largely to Taylor to persuade reluctant insurance firms that show business was going to be a viable investment.

Fighting headlines that glorified such stories as rockers destroying their equipment on stage, hurling television sets through hotel windows and driving cars into swimming pools was not easy. Taylor set about the task of "convincing insurance firms that rock stars were not only intelligent and talented people but were also very much in business, and responsible in their attitude to that part of their lives."

"I'd spend a whole week placing one policy, going after 10 insurers who didn't want to know. And I'd tell them, 'Look, we know this man. Okay, he gives a wild appearance, but when he goes on stage, which is what we want to insure here, he is a professional who will go out there and do his shows.' It took us years to persuade insurers that this was an area where they could make money," says Taylor.

Those burling years have borne the fruit of a highly sophisticated business, and Robertson Taylor now prides itself on having a list of golden clients. "There is still resistance," Taylor says of his daily forays into the insurance field. "But it's less apparent now because of our relationship with people on both sides of the fence. There's now more of a

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With a name like

hit & run

it's the others that

need insurance

but we've got it

anyway

thanks Willie & Bob

Tony Smith

ROBERTSON

Continued from page R-4

"Can I have 30 seconds of your time?" Robertson asked anxiously, in an accent the debunking drummer would have found ripe for mocking. "I'm an insurance broker, and I'm desperately trying to get involved in the music business. I insure equipment."

Tantalizingly, Moon said to an apprehensive Robertson: "There are five people over there eating filet steaks. If you take your shoes and socks off, get on the table and put your foot in each of those people's steaks, I'll guarantee that the man responsible for our equipment insurance will sting you tomorrow."

Accepting the outrageous challenge, Robertson incurred the wrath of Tramp manager Johnny Geld, who threatened to ban him from the club—which would have dealt Robertson a blow in his need to befriending the show business fraternity. But Moon bought new steaks for the diners and kept his word; Robertson's phone rang the next morning, and he was given the insurance.

That slapstick episode proved to be something of a turning point. Robertson's baptism by fire into the high jinks of the rock business would mark him as different from the average "man in a suit from the City" whom rock stars were quick to rebuff.

Yet Robertson's entrance into the insurance world had been traditional. When his father died, Robertson's mother told her teenage son that she could not afford to send him from Harrow to university. So Willie joined his father's insurance firm in the City. "They wanted me to take exams, pen-push, sit behind a desk all day. That wasn't my forte," he says.

Robertson's first taste of pop came in 1963. EMI Records was among

Continued on page R-23



The Rolling Stones, who insist "the most expensive finger in the world."

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genesis 

ROBERTSON TAYLOR

TAYLOR

Continued from page R-4

meeting of minds, an acceptance that the entertainment world needs to be insured, that a profit can be made."

It has always been a unique, highly specialized territory, and the collaboration between the opposite personalities of Bob Taylor and Willie Robertson has been the cornerstone of their success. Twenty-five years ago, at a time when the music world was anathema to the insurance field, the two men found each other and had the same vision.

Taylor remembers their near-accidental beginnings with amusement. In 1969, he joined Eckersley Hicks, the City insurance firm, and began his career in commercial insurance, dealing with such items as factories, industrial fans, shipping lines and fashion houses.

Taylor had previously worked for a large broking firm and relished the prospect of joining a small, seven-year-old company. On his first day at work, he was greeted by the sight of the man who would be his partner in shaping their hugely successful future together. Willie Robertson was sitting with his leg atop a desk, in a plaster cast. He'd been out partying and had tripped the night before. Unlikely though it seemed, the two men, who were the same age, struck a rapport.

Soon, augmenting his role as commercial director, Taylor was laying the foundation with Robertson of the company's tentative interest in the entertainment field. "Willie used to have a client portfolio which we jokingly called the squeaky-boot brigade," Taylor remembers. "They were the lords and princes whom Willie would meet in his normal jet-setting nightlife. It was a good way to get business. He'd meet them in the evening and pass them to me the next day for insurance to be worked out. We still have some of those clients, 25 years on."

Continued on page R-26



T & R at the office

*The biggest claim we will make this year
is how proud we are to have
Willie Robertson & Bob Taylor
as our dear friends*

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ROBERTSON TAYLOR

NORDOFF-ROBBINS THERAPY IS MUSIC TO THE EARS AND LIVES OF TROUBLED CHILDREN

BY MIKE HENNESSEY

The entrepreneurial and organizational skills that have made the Robertson Taylor company such an outstandingly successful enterprise have also been used to good effect in advancing a noble cause that has been dear to the hearts of Willie Robertson and Bob Taylor for almost two decades—the use of music as therapy.

It was in 1974 that a small music-therapy department was opened in a south London hospital in order to treat children with severe learning disabilities. The initiative came from Sybil Beresford-Peirse, who approached Dr. Paul Nordoff, a graduate of the Philadelphia Conservatory of Music and of the Juilliard School, and Clive Robbins, a British special educator, both of whom were deeply interested in the possibilities of music as a medium of therapy.

They had begun their partnership in 1961 in the Department of Child Psychiatry at the University of Pennsylvania, working with autistic, emotionally disturbed, "developmentally disabled" and "mentally handicapped" children. Later they began to make their work known in other countries and, with the sponsorship of the Music Therapy Charity



Robertson and Taylor with Pink Floyd manager Steve O'Rourke (left) and Elton John manager John Reid (front)

of Great Britain, they set up the south London base as a training center for a group of international students.

The Countess of Bradford gave her support to the work of the center and was quick to recognize that if the unique Nordoff-Robbins approach to treating handicapped children were to survive and develop, it was vital to establish an effective fund-raising mechanism.

The Countess turned for help to the music industry and found a

ready supporter in concert promoter Andrew Miller, who agreed to set up and chair a fund-raising committee. The need was urgent because, after just one year of operation, the therapy center was burdened with a \$10,000 overdraft.

Andrew Miller approached Willie Robertson to be his vice chairman, and they asked friends and colleagues to join a fund-raising committee

Continued on page R-12

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NORDOFF-ROBBINS

Continued from page R-10

whose first initiative was to create the first Silver Clef Award to honor outstanding achievements in British music. The first award, in 1976, went to the Who. It was presented by Twiggy to Roger Daltrey at an inaugural lunch held at the Inn On The Park Hotel in London.

Recalls Robertson, "The money raised by that lunch, which was attended by 278 people, enabled us to pay off the overdraft and achieve a credit of 500 pounds [some \$750]."

The progress of the charity in the ensuing 18 years has been a spectacular success story. By 1982, the committee had raised enough money to establish the Nordoff-Robbins Music Therapy Center in a permanent building at Kenish Town in north London, where 50 children were receiving individual treatment each week. An annual post-graduate training course for music therapists was initiated in conjunction with the City of London University.



Willie Robertson with Eric Clapton



Silver Clef Award winners The Who

The year 1988 was a banner year for fund-raising. The 13th Silver Clef Award lunch in honor of Paul McCartney raised a record 250,000 pounds (\$375,000). And in November of that year, an annual Silver Clef Award dinner was inaugurated in the U.S., following a visit to New York by Willie Robertson and Joyce Rudge. They won the support of Atlantic Records chairman Ahmet Ertegun, who accepted the post of honorary chairman, with Elektra chairman Bob Kosterow as chairman.

Continued on page R-14

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THE SILVER CLEF AWARD WINNERS

- 1976: The Who
- 1977: Genesis
- 1978: Cliff Richard & The Shadows
- 1979: Elton John
- 1980: Pink Floyd
- 1981: Status Quo
- 1982: The Rolling Stones
- 1983: Eric Clapton
- 1984: Queen
- 1985: Dire Straits
- 1986: Phil Collins
- 1987: David Bowie
- 1988: Paul McCartney
- 1989: George Michael
- 1990: Robert Plant
- 1991: Rod Stewart
- 1992: Def Leppard
- 1993: Eric Clapton

NORDOFF-ROBBINS

Continued from page R-12

Today the American Silver Clef Awards are organized by Ian and Sunny Rallini. The Nordoff-Robbins music therapy program was officially launched at New York University under the direction of Clive and Carole Robbins.

In 1989, the following year, it became apparent that a new facility to accommodate the growth was necessary. Thus Sam Alder, the committee's treasurer, launched an appeal for \$3 million. Inspired by committee member and Chino Records MD Derek Green, Andrew Miller approached previous Silver Clef Award winners with a view to performing at an open-air concert in June 1990. Thus Knebworth was born. Billed as "The Best All-British Rock Show Ever Staged," the show featured Tears For Fears, Status Quo, Cliff Richard & The Shadows, Robert Plant, Phil Collins and Genesis, Eric Clapton, Elton John and Mark Knopfler, Paul McCartney and Pink Floyd.

The show was spectacular, and income from ticket sales, recording, radio, television and radio rights raised a staggering 5.3 million pounds (some \$8.25 million). The target of 3 million pounds (\$4.5 million) was realized, and the remainder of the income was donated to the BPI's School of Performing Arts in Croydon as a reciprocal gesture for all their support over the years.

The spacious new Nordoff-Robbins Music Therapy Centre was officially opened in September 1991 by the Duchess of York and is currently giving weekly half-hour music-therapy treatment sessions to 144 children and 23 adults—and also running post-graduate courses for up to 10 students annually. On completion of the course, the students are awarded the City University Diploma in Nordoff-Robbins Music Therapy.

Says Willie Robertson, "We are very proud of the new center, which is unique in the world. What has been a major factor in the development and expansion of the Nordoff-Robbins technique of treatment is the wholehearted support we have had from some of the great names in British popular music. This has helped enormously to raise the profile of the operation."

The Nordoff-Robbins approach to music therapy is essentially a creative one in which the therapist, sometimes working in partnership with a colleague, uses improvised music to meet the varying needs of the patients, thus forming musical relationships specific to each individual. Through this, a private and very personal environment creates a relationship of trust and respect, where the person in therapy is valued for what he or she can do and self-expression within the language of music is encouraged.

The Nordoff-Robbins philosophy is that music is an intrinsic part of all people. The heartbeat and the process of breathing have a pulse and rhythm; melody is created not only when a person sings, but also when he or she laughs, cries, screams. The whole range of human emotions is held within the structures of harmony and of musical style and idiom. These intimate connections with music persist even through handicap, emotional disturbance or illness and are not dependent on a musical training, gift or background.

Music therapy has helped improve the quality of life for hundreds of children suffering from mental retardation, severe and moderate learning disabilities, autism, emotional disturbance, aphasia, behavioral problems and physical difficulties. And thanks to the dedicated and sustained efforts of Andrew Miller, Willie Robertson and their fund-raising committee, the beneficiaries of the Nordoff-Robbins system of musical therapy will grow exponentially as more and more therapists are training and more and more centers are opened around the world.

"We currently have centers in England, the U.S., Australia, South Africa, Israel, Japan, Scandinavia, Germany, Ireland and Scotland," says Robertson.

Adds Andrew Miller, "Our most important aim currently is to establish an endowment fund that will secure the future of the center in London, which is so important for the future training of therapists. And we are also seeking to establish fund-raising committees in various locations to finance Nordoff-Robbins music therapy units attached to hospitals." ■



Who manager Bill Caribohley (left) with Robertson and Andrew Miller



Robertson meets the Duchess of York at a Nordoff-Robbins event.



Robert Plant with Robertson

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ROBERTSON TAYLOR

FILM AND TELEVISION INSURANCE COVERS SUNLIGHT, CAMERAS AND ACTION

BY NIGEL HUNTER

The film and television division of Robertson Taylor Insurance Brokers Ltd is located in its Docklands premises in east London, having been moved from its original base in the City of London business and financial center due to lack of sufficient space.

It's headed up by Robertson Taylor associate director John Silcock. Though new to this particular division, he's a seven-year veteran with the Robertson Taylor group and was previously in charge of the music division.

Before that, he had spent 13 years in the entertainment insurance industry as an underwriter and broker, dealing with both film and music clients. This work covered many feature films as well as commercial film productions, advertising agencies and pop promotion companies. In the months before his transfer to the film and television division, Silcock had been instrumental in the procurement and placement of the multi-million-dollar world tours of Madonna and Phil Collins as well as many other major projects.

Silcock's film-and-television expert team comprises 10 account executives, led by Tamara Mills. They negotiate and issue with Robertson Taylor's clients in these two sectors and, in Silcock's words, "are constantly on call, 24 hours a day, 365 days a year." They frequently attend location shoots to offer practical advice in case of any contingencies arising that may not have been foreseen by the clients at the outset and generally check that all is well.

"Death-and-disgrace" coverage involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal.

"The main clients of our division are advertising agencies and commercial film producers," says Silcock. "The main area covered is television commercials, working closely with ad agencies and film production companies. The agencies include some of the biggest, such as Bartle Bogle Hegarty, D'Arcy Masius Benton & Bowles and Woodlams. There isn't as much activity concerning feature films these days, although we were involved with Pink Floyd's 'The Wall' and Kenneth Branagh's 'Henry V.'"

Some of the commercial productions are huge in financial terms, including one that had a budget of over a million pounds (\$1.5 million) for a 90-second commercial. Outside locations figure large in the coverage that ad agencies and commercial producers seek, particularly where the weather is concerned.

"Time will be lost if it rains," Silcock points out. "We'll insure against negatives being ruined, equipment being damaged and, of course, personal injuries. Regarding the weather, we obtain long-range weather forecasts and reports about what is expected. Clients might want to insure against rain or even against the sun not shining—or there being no snow on the ground."

With weather being an unpredictable element in some places, particularly Britain, Silcock observes with a grin that "weather forecasting is not an exact science." The permutations of what can go wrong are numerous. "For instance, a holiday company wanted to film a beach

scene for their commercial with guaranteed sunshine," he recalls. "They went to Florida and certainly got their sunshine on a suitable beach. But they also got a high wind, which blew sand over everything and played havoc with the dresses the models were wearing."

The dramatic-sounding "death-and-disgrace" coverage is another factor in the division's activities. This involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal or adverse publicity that results in his or her withdrawal from the campaign.

"We also arrange insurance for feature productions for TV companies," adds Silcock. "This covers delays caused by illness, injuries, fire, damage to equipment and similar exigencies. We cover the cast, the negative and the equipment, and there are special considerations for special equipment and hazardous filming conditions. The rates charged reflect the risks and dangers involved, and we arrange insurance for productions anywhere in the world."

Animals are frequently part of a commercial, and while Robertson Taylor—like any other similar enterprise—would not contemplate arranging insurance against the oft-repeated reality of animals (and children) upstaging adult actors, it does offer coverage for animal participants and their behavior in its clients' endeavors. "There was a dog cast for a sausage commercial," remembers Silcock. "Unfortunately, he ate too many of the sausages beforehand and threw up all over the set during the shoot. However, neither the dog nor the company made any claim."

Silcock and his team often attend shoots by their clients, mainly to offer advice if something occurs that had not been anticipated or to help with any rescheduling of the shot made necessary by changes in the weather or other circumstances. Their accessibility is a comforting fact for their clients, exemplified by a recent call made from Australia at 3 a.m. to Turnsin Mills. She was able to provide some reassurance on top of the already arranged insurance.

"People basically want to speak to you when something crops up, even though you probably can't do anything specific or practical to help them and there," says Silcock.

The film and television division also arranges insurance for shoots of music videos and the satellite broadcasting of live concerts, providing in the latter case coverage for satellite failure.

Robertson Taylor's film and television division also insures major sporting events, ranging from golf tournaments to World Cup cricket and even the world chess championship.

"It's a profitable operation at the end of the day for the underwriters who value our knowledge, instinct and experience," says Silcock. "We've got a nice bunch of people here who are also extremely competent and good at their jobs. The level of service and expertise we offer to our clients is unique." ■



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MARTIN GOEBBELS IS IN TUNE WITH THE INSURANCE NEEDS OF MUSICIANS

BY CHRIS WHITE

Martin Goebels could be described as the "baby" of the Robertson Taylor family—even though he's 35 years old. His working relationship with Willie Robertson and Bob Taylor dates back to 1975, when he was only 16, and he has worked for them for almost half his life.

He first met them when they were all working for another insurance company in the City of London. Robertson and Taylor left to start their own partnership in 1977 and several months later asked Goebels to



Martin Goebels



R & T client Dina Carroll

work for them.

"They needed someone who could attract business from the new pop and rock acts that were coming through, and I filled the bill," Goebels says. "That's still basically my role within the company—though the music business has changed over the years and has become much more sophisticated and professional."

Goebels' contributions to the Robertson Taylor success story were acknowledged in 1987 when he was made an associate director and shareholder of the company and again in 1990 when he became a full director. His list of clients within the company is impressive. The Pet

Continued on page R-20

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GOEBBELS

Continued from page R-18

Shop Boys, Simply Red, REM, Dina Carroll, Paul Young, Van Morrison, Enslave, Kate Bush, Sade, Tasmin Archer, Go West, Deacon Blue, Basia, Wet Wet Wet, Seal, Eternal, Elton John, and Tom Jones are just some of the big names doing business with Robertson Taylor Insurance Brokers via Martin Goebbels.

In addition, he's arranged insurance coverage for such notable U.K. festivals as Greenbelt, Glastonbury, Phoenix and Reading, and one-off rock events like the Nelson Mandela 70th Birthday Tribute and Mandela Freedom concerts at Wembley Stadium. He has also arranged insurance coverage for such producers as Brian Eno, Robin Millar, Hugh Padgham and Steve Lillywhite.

For years, Goebbels found many of his prospective clients simply by going to pop and rock gigs and hanging out with the musicians after wards. "My role was very similar to that of an A&R man, in that I'd go



Peaking: Pet Shop Boys

to all the gigs and check out the new talent coming through," says Goebbels. "Until I got myself a flat in London, I often spent the night sleeping in the office after the last train home after a show somewhere.

"Nowadays, a lot of our business comes from recommendation and word of mouth, but I still like to go to gigs. It's important to keep in touch with the artists and bands we deal with—and I still enjoy it. It's important to show the acts that we are interested in what they're doing, and it still gives me a great buzz when artists and bands I've done business with when they were unknowns finally break through into the big time. It helps the relationship knowing that we've grown up alongside each other in the music world."

Goebbels acknowledges, "One of the biggest problems originally was overcoming that wide perception of insurance brokers as people who call up anonymously, force people to buy policies which aren't appropriate to their needs—and then never seem to be available when they are needed. It's a very important part of Robertson Taylor business strategy to establish personal relationships with clients, offering guidance without pressure and then ensuring that we are around when they need us."

"It is vital to provide strong, informed back-up, which we're well able to do."

Continued on page R-22

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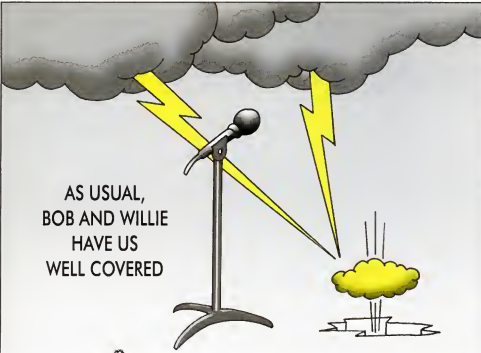
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GOEBBELS

Continued from page R-20

to do because the company and the team have been established for many years, ensuring continuity for the client."

Has the nature of Robertson Taylor business changed? Goebbel's says, "We started 17 years ago, when there really was no one else arranging insurance coverage for rock and pop stars or for other people in the music business. Now there are others doing it, but obviously it helps



Simply Red's Mick Hucknall



Sade

that we are so well-established and have built up a solid reputation for reliability."

Tour problems for lead singers, leading to tour and concert cancellations, are still the most common cause for insurance claims. "It's usually the result of constant touring, and claims of this type are on the increase," says Goebbel's. "Nowadays, people do take insurance a lot more seriously than they used to, and they respect our involvement more than they used to. What was originally just a novelty for a lot of people is now a necessity in the 1990s."

Another Robertson Taylor service for which Goebbel's has particular responsibility is the Confidential program, which is available to record companies, music publishers and artist managers. Says Goebbel's, "A lot of rock artists are reluctant to have medical [exams] when they're signing contracts with record companies or publishers, but obviously the companies have to protect their investment. So we devised the Confidential program, where no medical examination is needed. It has proved popular in the music business."

Insurance claims come in to Robertson Taylor for a wide variety of reasons. One involving an unusual illness was made by Bill Berry of REM during the band's last tour, when he was found to be suffering from Rocky Mountain spotted fever! "It can prove fatal," says Goebbel's. "Apparently, Bill had been bitten back at home in the States, and by the time the band reached the European leg of their tour he was covered in a rash from head to toe. They had to cancel some of the dates; I flew out to Germany with a doctor the following day, and we got Bill moved to an army-base hospital. Eventually, the cause of the rash was diagnosed and he was treated by doctors specializing in tropical diseases. Later, REM was able to reschedule the canceled dates."

Says Goebbel's, "One of the great things about Robertson Taylor is that we have been involved with many of our clients since they were starting out or they have been involved with us since we started. That kind of loyalty is very rewarding—and I do believe we offer a unique service to the music business." ■

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John Reid and Robertson in New York

ROBERTSON

Continued from page R-6

his father's firm's clients, and there was an inquiry about insuring the Beatles. The brokers in the City were bemused. "They didn't know what pop music was," says Robertson. "They understood Beethoven and Mozart, but people like the Beatles were considered long-haired layabouts."

Robertson, however, had his ears attuned to the new sound from Liverpool, and pop music sparked his imagination. Perhaps, he thought, the staid insurance world could be infiltrated by something as vibrant as pop music.

In 1969, a restless Robertson joined a new City company, Eckersley Hicks, which had been started by his godfather's son-in-law. It was at Eckersley Hicks that Robertson met his partner-to-be, Bob Taylor.

Robertson was trailing for any business from his friends—"their cars, their houses, anything." And he was intrigued when John Gaydon,

Animated, extroverted, eternally confident and optimistic, Willie Robertson has won the affection as well as the business of an industry that had initially found the arrival of an insurance broker in its ranks rather bewildering.

his Harrow School pal, called him and said he'd found a band called King Crimson. A bank condition for lending 3,000 pounds (\$4,500) to buy their equipment was that it was insured.

Such coverage was unheard of at that time, but Robertson struck a rapport in the Lloyds market with underwriters whom he urged to support "this brand-new concept" from the fascinating world of rock music. He smiles at the memory of the moment: "All these people knew was that insuring cars was necessary by law. But rock music? That was pretty wild!" His persuasiveness, soon to become a characteristic of the British music map, won through. "I got the insurance placed for 300 pounds."

Six months later, Gaydon and Enthoven were back to him with another band, the high-flying Emerson, Lake and Palmer. "They had an incredible 16,000 pounds worth of equipment," Robertson recalls. "I had to go to 10 underwriters before I could get that placed in Lloyds."

Robertson's unerring scent for a winning groove had the crucial asset of perfect timing. On the cusp of the birth of superstar legends who would ensure for decades, he pitched himself with élan into the maelstrom of managers, promoters, lawyers and artists. In Willie Robertson, the ballooning rock world met its natural link to a sphere of business that was unfolding as vital to its future security.

But Robertson's warm, ebullient persona, attractive to the new breed

Continued on page R-24

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ROBERTSON

Continued from page R-23

of show business executives, contrasted with his up-market, near-aristocratic education background. "It was really hard work for me," Robertson admits of those scuffling days. "My pain-striped suits and

accent didn't make me an automatic mate of the managers; it took me a long period of late, drunken nights to be accepted. And everybody was listening to 'Dark Side Of The Moon,' which I hadn't heard. I just didn't have time to listen to much music. I was working 25 hours a day, eight days a week."

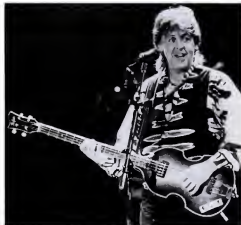
Morton's and Tramp, the epicenters of the part of his life spent hanging out with music business executives, became his natural habitat. Since it was a long way from the City, spiritually and geographically, he persuaded his bosses to let him open a satellite office in London's Kings Road.

By 1977, Robertson was firmly entrenched, a familiar figure in the show business firmament. With U.K. promoter Andrew Miller as chairman, Robertson helped launch the charity work for the Nordoff-Robbins Music Therapy to aid autistic and severely handicapped children. As vice chairman of the fund-raising committee, a position he still occupies, Robertson worked doggedly to support financially embattled therapists.

The key to their work was that music often reaches the psyches of children where little else communicates. With Robertson's rallying cry a major force in getting the message around the industry, the cause struck at the heart of artists and through the music industry both in Britain and in the U.S.



Elton John



Paul McCartney



Madonna

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*All the best for
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The stability of music therapy work at Nordoff-Robbins was guaranteed by the establishment of a permanent center, and the charity for which Robertson remains a pivotal leader continues its expansion. The year 1977 was a watershed year for Robertson and his colleague Bob Taylor. "I was always a great believer in spending to invest, but there was a feeling in the firm that I was investing too much on expenses and that the music business would never produce significant profits in the insurance field. I was told: 'Willie, there are other areas where we can make money.'"

Robertson and Taylor believed, however, that they had identified a glaring gap for performing a service that the industry needed. The prospect that faced them, of pulling out of the music business in 1977, was akin, Robertson says, "to climbing to within a hundred feet of the top of Everest to be told there was no oxygen left." Robertson and Taylor left Eckersley Hicks.

Launching Robertson Taylor on May 1, 1977, they immediately adopted an aggressive go-getting policy. Mostly through their pioneer-

ing work, the industry was attempting to share insurance "not as a dirty word anymore, but as an essential," says Robertson.

The managers then representing major stars—men such as John Red (Elton John), Steve O'Rourke (Pink Floyd), Tony Smith (Genesis and Phil Collins), Bill Curbishley (The Who) and Ed Buckell (Dire Straits), plus such leading promoters as Harvey Goldsmith and Mel Bush, automatically included insurance in their budgets for tours. But there were always new bands and artists to educate.

"It's all very sophisticated now," says Robertson, reflecting on the music world which has firm dominion in the bookening field. "Felix Floyd's tour, which started March 30 in Miami, is the biggest we have ever insured. And the insurance goes through us because of the good-will and said Mel Taylor and I have built over the last 20 years with managers like Steve O'Rourke. I consider them all to be personal friends, but they also know, as I totally accept, that business is business. If a claim comes, sitting where Bob and I do, we cannot bury our heads in the sand. That's when we really have to jump, and sometimes we're talking of seven-figure claims."

The first concert Willie Robertson ever insured was for promoter Mel Bush at Wembley Stadium on June 21, 1972. The attractions were Elton John, the Beach Boys, the Eagles and Joe Walsh. "Everybody had been insuring theatrical people," Robertson says, "such as Richard Burton in 'Camelot.' I was telling all promoters that they were in exactly the same risk business, and they all realized it eventually. It was then a matter of making it viable for my clients and for the insurers. Mel Bush's premium of 7,000 pounds back then covered all risks to a value of 130,000 pounds, including the weather. And then the word got out."

Early in his career, Willie Robertson convinced a reluctant Harvey Goldsmith that in the business of promoting high-risk concerts, he needed insurance. "Harvey took out a policy for the band Television, and their truck crashed on the way to a gig at Bristol. Harvey said to me, 'Well, that's not covered.' I assured him that in an all-risks policy it cer-

What other insurance executive would happily respond to a rock star's challenge to walk barefoot over the dinner plates of nightclub diners? That was Robertson's daring salvo that won him the business of The Who

tainly was, because it was an accident that happened outside his control," says Robertson.

Although he occasionally deals directly with the artists, he does not believe in courting such relationships, despite his outgoing style. "I believe that's been the undoing of people in other spheres," Robertson states simply.

Four years ago, on holiday in Antigua with record boss Derek Green, Robertson met Keith Richards of the Rolling Stones, a band he had insured for many years. In a pizza restaurant with their children, Richards greeted him with the question: "You're not the [expletive] who makes me go to medics before I go on tour, are you?"

Rising to the bait as he had done 20 years earlier to Keith Moon, Robertson replied, "Yes, I am." And they both settled down to enjoy their pizzas.


The City of London, where the insurance policies are arranged by Robertson Taylor, has "blown hot and cold" in its relationship with the entertainment field. "Insurance is cyclical. You have seven good years, then three lean," says Robertson. "Sometimes our competitors come into the marketplace offering low premiums, trying to nip at our heels. But Bob and I are confident without being complacent. Our risk files have found out that we're kingpins in a niche market because we have done the groundwork and consider ourselves friends of the music industry."

"We've believed firmly in goodwill and trust from day one. When Richard Burton was touring the U.S. in 'Camelot' and got on a plane that was over a million dollars in a claim. We also insured Rex Harrison at age 65 in 'My Fair Lady.' He missed a show, and that was a lot of money. We face up to these factors. That's what insurance is all about. You can't hide away when it appears to get rough."

"Who would predict that, during a European tour by Genesis three years ago, there would be a French truck-drivers' strike, leaving half the band's equipment stuck in Bordeaux and the other half in Paris? Tony Smith, their manager, called me and asked what could be done about it. I suggested we cancel the Paris show in order to get the trucks to another city where the guarantee was far higher than the Paris show. And the insurers paid out."

In an industry teeming with personalities, the arrival at center-stage of the high-profile insurance broker has been perhaps an unlikely development. If that character was to arrive, it had to be in the shape of an impressive Old Harrovian who brought a new dimension to the insurance field, and who embraced an industry that, in turn, adopted him. "You always have to keep your shop windows clean, as if on a plane at a moment's notice to be at the side of a client, to prove that ours always will be a Rolls Royce service," Robertson declares.

And the industry that once welcomed him warily now has a well-established phrase when the subject of an insurance umbrella is raised: "Beter call Willie." ■



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ROBERTSON TAYLOR



Paraventi

TAYLOR

Continued from page R-8

And the same technique was to be employed to galvanize their entry into show business, for the two men seemed destined to make waves together.

Their catalytic moment of realization that music might offer them a future came when Robertson arrived at the office one morning to say that an old friend (John Gaylor) wanted to insure equipment for a rock 'n' roll band. To Taylor, an orthodox insurance man apprehensive of rock, this was the unacceptable side of the entertainment world in those years.

"Forget it," he told Robertson. "This is a taboo area—drugs, sex, women, late-night parties! Lunatics! It can't be done." Robertson's eternal optimism pressed it home. "Supposing we charge a very high price?" he asked gingerly.

After trying several Lloyd underwriters, Taylor eventually "found someone prepared to take a gamble. Once we did that one, it was like turning on a tap. Within months, a lot of established bands like the Kinks, T Rex, Yes, The Who and Elton John just poured through the door."

As the record industry grew, so did the entertainment business they drew into Eckenley Hicks. "There was no other broker specializing in the music field," Taylor says. "Once our name became established, it was easy for us to look after equipment insurance. The next problem was insuring rock bands' vans. A show in those years was a van and a few guitars, amplifiers and keyboards. It's so different now, with about 30 trucks traveling with all that staging. Then came the cars and the domestic sides of artists' lives, like their houses. It just grew naturally."

In 25 years, Robertson Taylor has been built into a significant business for two reasons. "First, we are considered in the insurance world to be a highly knowledgeable niche broker. Second, and more importantly, as the industry has grown we have been able to grow with it and deal with business while retaining a firm but simple policy of trust."

Their significant leap forward together happened in early 1977. Managers Steve O'Rourke (for Pink Floyd) and Stuart Young (for Emerson, Lake and Palmer) wanted to discuss major tour cancellation insurance. This was a ground-breaker and, against the odds, Taylor and Robertson convinced a skeptical City that rock had matured into a serious growth industry and could be underwritten for such risks.

Launching Robertson Taylor the following year, they secured financial backing. But soon it was obvious that their rapid growth meant this was unbacked. By 1980, they had broken clear to become independent.


Continued on page R-28

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ROBERTSON TAYLOR

TAYLOR

Continued from page R-26

Today, their private company is owned by six people. "We make our own decisions and are not affiliated to any of the main insurers or broking houses," Taylor says.

While Taylor tends the business aspect with offices in Docklands, with 10 business working fulltime in Lloyds and in the insurance marketplace, Robertson is based in Fulham, the music industry's heartland. "I'm not a very social animal," Taylor says candidly. "But Willie is, and we have always had a great relationship."

In developing their business, Taylor feels their roles have been evangelical. Before they pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist—if it appeared at all. Now premiums are often built into most project budgets from an early stage, and Taylor or Robertson will sit in on planning meetings with managers or lawyers.

While both Robertson and Taylor generate business, "my specialist knowledge is in the placing of the risk and the handling of the claims," Taylor says. "I will often sit down with such people as the tour accountants to go through all the figures. We work on the best economic package to suit both sides, insurer and client. And in the event of a major claim, either Willie or I always ascend."

That is the "shop window" of their policy. He is especially proud of the innovations they have brought to their specialized field over the years, and the fact that others have tried to copy them has been flattering.

Premium rates change cyclically, Taylor says. "There have been periods since we began where insurance rates have been so cheap that it has been an embarrassment to us in explaining why, two years later, they have trebled."

As an example, he cites the 1989 average rate, which was between 1%
Continued on page R-30

BEHIND-THE-SCENES EXECS KEEP THINGS RUNNING SMOOTHLY

IAN FRANCE

Ian France is the third founding member of the company, with Willie Robertson and Bob Taylor, and is the broker of the business. He is in charge of the placement team, which goes out and puts together deals with insurance companies after consultations with Robertson and Taylor on the best way of obtaining insurance for the various clients. France operates on a global basis, maintaining close co-operation with insurance companies everywhere, ensuring the price of the insurance is at an acceptable level and that the deadlines for putting it in place are met.



DAVID FRANKLIN

David Franklin is joint managing director with Bob Taylor of Robertson Taylor Insurance Brokers Ltd. and has been with the company since its earliest days. He is the financial director and also is responsible for all business administration matters. His career background is in accounting. Franklin deals with Taylor on all matters affecting corporate strategy and policy and shares the responsibility for the management of both the Paris and New York operations. Being the "finance" man, he gets involved in most areas, including negotiations for the placement of insurance for major clients and settlements with insurers and claims payments. When necessary, Franklin also deals with the regulatory authorities and ensures compliance with changes or amendments in fiscal law. ■



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ROBERTSON TAYLOR

TAYLOR

Continued from page R-28

and 1.25% of the insured value. "Today, we're talking about 3% to 3.5%. When for years you have been selling at 1% and it jumps to 3%, it's very hard to justify. But I firmly believe the current rates are fair, because the claims experiences from 1987 until 1991 were horrendous."

Citing a "huge number of troubled tours" with which they were involved, Taylor recalls the Rod Stewart tour of 1989-90. "The problem was not the level of monetary losses, but the number of incidents of claim. It would start for three days, then stop for two, start for two, stop for one. And each time it stopped, another show was lost and possibly rescheduled. In a complex period of about six months we lost something like 10 or 11 shows."

In 1990, the Rolling Stones' tour was marred by an injury to Keith Richards' finger, which Taylor describes as "the most expensive finger in the world." The injury precipitated "a huge insurance loss on a major tour."

To these have been added such lost concerts as three by Michael Jackson during his 1992 European tour.

Although both Taylor and Robertson concede that an occasional substantial claim is good for business, they urge the entertainment business to be cautious and to understand the nature of the insurance companies on whom they all rely. "As the broker, we have to keep in our mind, and tell our clients, that the insurer is vital to the business," Taylor says. "If he does not make money, he will cease to underwrite. And then the tours would not be insured. For that basic reason, the premium rates are about the right margin now for the act to have good value and the insurers to make a little money."

"We always represent the client's interests, the singer's, the tour promoter's, the manager's, for example. But just as they and we are in business, they must accept that so are the insurance firms. They work on the basis that there is a pot of money which they keep filling up with premium charges. And they pay the claims out of the same pot. When that pot's empty, they have to start digging into their own reserves. That's when they stop underwriting or you have a massive reprecipitatory rate increase as we are experiencing now."

But he is buoyant about the future for the entertainment world and its insurance involvement. "Our business continues to expand," says Taylor. "The music business is still very young compared to the film world, and we have opened offices in New York and in Paris to challenge the local markets for entertainment business and to ensure that we have a presence there for clients who are traveling."

In the past year, Taylor states, his firm has purchased coverage for clients, covering many major tours, totaling some \$1.25 billion worth of business. "The size of the premiums related to that is obviously quite modest by comparison. But, equally, the loss for a big tour often reaches \$1 million or \$2 million for a single show."

Putting insurance in position for such figures requires detailed scrutiny long before a tour begins. Taylor spends several hours deliberating with the architects of the tour not merely about the figures involved, but

When Taylor stresses the personal attention that he and Robertson give to their business, it's not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

what constitutes the stage show. "How does it work, exactly? Will the tour leap-frog successfully from city to city? With major concerts these days, the stage is so huge. The U2 stage, for example, took three days to put up. Therefore, if there had been three shows in a week and one stage, it wouldn't have worked," says Taylor.

"But we, as brokers, need to see the logistics of the routing for a tour," he continues. "And how long will the stage take to build? What factors are fundamental to its construction? And it's all very well to have a stage in position, but if the main console isn't there, the stage stops anyway. And are there two consoles? The technical aspects of these big tours all

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Phil Collins

have to be watched over in relation to the insurance being required." Then there is the unpredictable human element of insurance. "We've had losses ranging from strikes in France by the truckers last summer to storm problems for Sting to artists marooned in the Aberdeen snow to bomb scares," notes Taylor. "It's not simply a matter of the key star of an act being insured. So many other considerations are included in all-risk insurance."

In their long association, straddling the insurance and entertainment fields, Robertson Taylor have met competing broking companies. But Bob Taylor insists that the standard of service they provide gives them supremacy. When he stresses the personal attention that he and Robertson give to their business, it's not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

"Through the summer months, when we are involved with about 20

ongoing tours, our phones are busy day and night. We always say that when there's a problem, one of us will get on a plane to represent our client. Those who have gone elsewhere have come back with the realization that when you're dealing with that level of investment on, for example, a tour, penny-pinching to save a few hundred or even a few thousand isn't worth it. Our competitors haven't the breadth or depth of knowledge we bring to the table. At the end of the day, it's what you get back from a claim, if there is one, that's important," Taylor explains.

"We can't make it stop raining. We can't make the singer's throat better. But we can say, when those moments occur, 'This is how you handle the problem.'"

"And we're right there with the client to back them up. Our job is to make it easier to cope with the unexpected." ■

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Lori Yates Revives Her Career With Virgin's 'Breaking Point'

(Continued from page 10)

a solo album flop, and was back in Toronto, on welfare and trying to get gigs.

"I came home to nothing, and I had to swallow a lot of pride," she says. "Even though the band was okay about me leaving the group, tons of people got heavy with me over what I did. There are still people who will look the other way when they see me."

"Breaking Point" is Yates' return to her country-rock roots. The album features backup from such Queen Street veterans as Elkie Brooks members Basil Donovan (bass), Jim Cuddy (vocals), James Gray (keyboards), and former drummer Cleave Anderson. Also on hand are two members of the Band, Richard Bell (keyboards) and Rick Danko (vocals), ex-Sharks guitarist David Baxter, and bassist Terry Wilkins. The album was produced by Colin Linden and John Whynot.

With the exception of her cover of Wilson Pickett's mellow soul standard "Any Other Way" (a sizable local hit for Jackie Shane in 1963), the album features Yates originals co-written with Linden, Baxter, Ed Hornyak, Johnny Douglas, and Miguel Salas.

Virgin Canada is targeting both the country and rock markets with "Breaking Point." "On the first week, [the single] 'Make A Liar Out Of Me' was picked up in Toronto by [country radio] CISS [and adult contemporary station] the Mix CKFM and CHUM FM," notes Doug Chappell, president of Virgin Music Canada.

However, Tim Baker, buyer for the 30-store Sunrise Records & Tapes chain, sees a potential image problem. "There's no message the album isn't a country record," Baker says. "Virgin should market her for what she is. They need to get [Toronto alternative radio] CFNY, some play on Q107 [classic rock CHLQ], and even the Mix."

Doug Pringle, director of programming with Raweco Communications, which operates CISS here, notes, "She really does have all the [musical] bases covered. Coming from [non-country label] Virgin, the album is a surprise."

According to Yates, "The album is what I do live. I've always done blues tunes and rockers, and my audience has always understood what I was doing. They've always looked at me as a singer."

EARLY SUCCESS DERAILED

After a stint with the Last Resorts in the early '80s, "Lori Yates" thrived with Rang Tango's local success. Her run-in with the Nashville record-making process started began after the band signed a two-record deal with CBS in Nashville in late 1988.

Though there are differing accounts of what happened next, it is unmistakably true that many of CBS Nashville's brass were far more impressed with Yates than with Rang Tango. Whatever happened, Yates and Rang Tango parted ways soon after the signing.

Moving to Nashville, she began co-writing with such respected country songwriters as Guy Clark, Don Schlitz, Matraca Berg, and Wendy Waldman. Yates soon felt overwhelmed, and she was alarmed over the subdued record that producer Steve Buckingham (Sweethearts Of The Rodeo, Ricky Van Shelton) was helping her make.

"Listening to that record to me this day is still painful, because it was made when I was in a pretty rough emotional state," Yates says. "I'm amazed I did a good job at it. I sounds I'm still proud of it, but I feel it doesn't represent me."

Despite Yates' opening tour dates for Steve Earle, Dwight Yoakam, and the Nitty Gritty Dirt Band, the album stiffed. The first single, "Scenes Of The Crime," stopped at No. 77 on Billboard's Hot Country Singles & Tracks chart and No. 29 on Canadian trade magazine The Record's country listings. Despite an accompanying video, the follow-up, "Promises Promises," did no better, reaching only No. 78 on Billboard's country singles chart and No. 36 in The Record.

"Some [radio programmers] said the album was just a little ahead of its time, but that's a handy excuse [for not playing it]," says Buckingham. "It was a little different, but people who really liked music, who listened to it, liked the album."

Larry Hamby, then VP of A&R with Columbia and Epic Nashville, says the climate at the time wasn't right. "In that period of time, in the Nashville community and at Columbia and Epic, there was a tremendous resistance to accepting younger, harder, edgier, more interesting artists from outside Nashville. Nashville then wanted everything to come from there, to be written there."

Following two years of recording inactivity and a return to Canada, Yates was dropped by Columbia in 1990. One supporter who noticed was Michael Roth, who had been hired to launch Sony Music Entertainment Canada's publishing division. He set her up with a number of local songwriters, coaxed guitarist/songwriter Linden to produce a demo, then convinced fellow publishers at EMI Canada and Warner/Chappell to co-finance a six-song master recording for Yates. The latter two companies publish Yates' co-writers.

Says Roth, "She was signed to our New York company, but she was living here. I didn't know if I could help her, but I decided to give it a shot."

After striking out shopping the tape to Sony Music Nashville, Roth pitched the project to other Nashville and Canadian-based labels without success. "The hardest deal to get is for someone who's lost a deal," he says.

Virgin's Chappell was impressed, but he was caught up in EMI's takeover of his label and had to pass. A year later, after seeing Yates perform several times, he signed her.

"She's an innovative artist who wanders between the [radio] formats, who can be credible anywhere she works," Chappell says.

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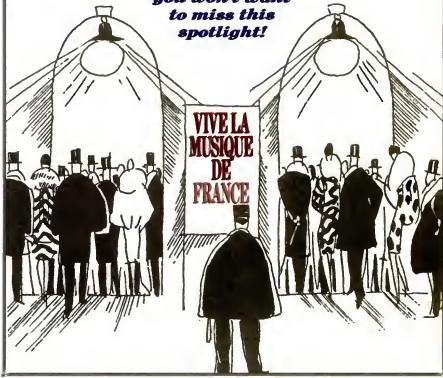
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HOUSE RULES IN HAMBURG'S NOTORIOUS REEPERBAHN

(Continued from page 1)

the world grows weary of techno. There are signs that house music made in or imported through Hamburg is already influencing the clubs of London's undisciplined city, Frankfurt, and house tracks are also finding their way into the techno mix at Berlin clubs.

To find today's Hamburg sound you have to dodge hordes of hookers and avoid the invitations of peep-show doormen in the St. Pauli district. Famous worldwide for offering the widest selection of sex/misery joints on one street, Hamburg's sleepless Reeperbahn also is the heart of the city's music scene.

In recent years the specter of AIDS, economic recession, and violent rivalry among the nationalities who run the sex businesses have taken their toll, with establishments being closed down or folding.

In their place are springing up music clubs and pubs that play live music or feature DJs, and bars in which musicians "hang out."

With scores of clubs, venues, and music pubs on or surrounding the "Gelle Meile," or "horry mile," St. Pauli can claim to be the center of Germany's capital city of music.

Hamburg has the highest concentration of music labels in the country, with PolyGram's four pop labels—Phonogram, Polydor, Metronome, and Motor Music—as well as MCA, Warner Bros., and Atlantic. Also has northern outpost—formerly the German RCA company—residing in the city.

Local distributor eddy, whose label Club Tools secured the European license for the Prince single "The Most Beautiful Girl In The World," also is in Hamburg, along with the city's largest host to scores of medium-sized boutique labels, development publishers, and independent promotion companies that add to the musical flavor of the city.

The club and music scenes are served by several "city listings" mag-



The Mondo Bar on the Reeperbahn is one of Hamburg's many clubs to shun techno. Above, the front of the club's membership card lists "Distinguished Black Music—No Techno" policy is spelled out on the back, below.

MONDO CARD

MONDO BAR on the Reeperbahn
St. Pauli Reeperbahn, 145
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zines, including Prinz, Orxox, and Hamburg Szene. A sizable chunk of the national media also is centered in Hamburg, including Der Spiegel, broadcaster Norddeutsche Rundfunk (NDR), and trend magazine Max, making it the nearest thing Germany has to a media hotbed.

Hamburg has gone so house crazy that people are joking that the traditional revelation, always held at HH—stands for House-to-House—must now be Hanstow.

DJs such as Prinz Diogenes made the Front Club famous. The Opera House's Gary D. is becoming a star in his own right with his flamboyant style. Playing the hottest imports and producing his own, other DJs and Reeperbahn are instrumental in keeping the scene alive around the Reeperbahn.

Music changes depending on the day of the week, but Op'ra House, Tunnel Club, and After Shave are hot venues for different varieties of house. A regular at the Tun-

nel is DJ-Antaro, famous around Hamburg for his Go-raves, which imitate the hippie open-air hedonism of the southern Indian province of same name.

One of the best mixes is in club Tempelhof, where soul, jazz, hip-hop, and house meet.

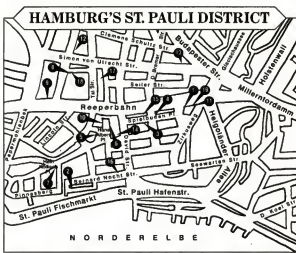
Other musical styles also are finding an influential niche in Hamburg. Venues such as Soul Kitchen and the Mojo club show a willingness to play a mixture of soul, jazz, hip-hop, and house, most of which is imported from the U.S. Meanwhile, small establishments blur the line between pub and club: The former record store EDR is one of the hottest spots, but would crush more than a hundred customers. Purgatory is just as small, with every conceivable piece of kitchen vying for attention with the DJ's deep-house sound. Around the corner, Ferdyschke is a similar size, with its carefully crafted building-side ambience suited to its house mix.

REEPERBAHN MELTING POT

In February the Mojo started a celebration of five years of the Acid Jazz label. Its music prompted founders Leif Nueske and Oliver Korb to start the club in 1989. The exhibition featured video clips, shows, and features on the Acid Jazz and Talkin' Loud labels.

Mojo is very much the melting pot of Hamburg's culture, always full with dance kids, students, and jazz aficionados mingling among professional musicians stopping in for an after-hours session. Compared to Kurtalbe, "It's always been the case in Hamburg that many scenes have existed together, and everyone got along with the other," says Reeperbahn's central location allows the club to "go round the clock, and we have no problems with the noise," says Kurtalbe.

This is a prime example of how the clubs contribute to the musical output Mojo is onto its third compilation



- | | | | |
|----------------------|--------------------|---------------------|-----------------------|
| 1) After Shave | 8) Ferdyschke | 11) Mojo Club | 16) Soul Kitchen |
| 2) Angel's Nightclub | 9) Geyer | 12) Op'ra House | 17) Tempelhof |
| 3) Docks | 10) Grotz Freiheit | 13) Pussel House | 18) Tunnel Club |
| 4) EDR | 11) MC-Music Club | 14) Purgatory | 19) Container Records |
| 5) EDR | 12) May Lou's | 15) Schmidt Theater | |

album produced in association with Polydor, mixing German artists such as Volker Krogel with international acts like Roland Kirk and David Ruffin. Sales of the last collection are in the region of 30,000 units, says Korbthals.

One of the best representations of the role of clubs in disseminating music is the "St. Pauli Dancecore" series on Tunnel Records, an offshoot of the club. Co-edited by DJ's Gary D. and MTP, it features acts at the forefront of the Hamburg scene, including Sven Dohse, Gary D., Phax, and Jens.

SPRIT OF ST. PAULI

The spirit of the St. Pauli scene is perhaps best captured by one of its newest clubs, the house-friendly Amphone, which opened in late February. It has yet to gain the reputation of some of Hamburg's longer-established venues, such as Mojo or the Front Club, but has had an auspicious start.

Picking out along the port and estuary of the Elbe, Amphone formerly was the most notorious, and reputedly one of the most exclusive, brotels in Hamburg.

The club has kept its low lights and broteli-like atmosphere, complete with "privacy booths" and tacky posters. Its "no techno" music policy by Edward for Hamburg is "The dance scene here isn't typical for Germany," says Tim Renner, managing director of Motor Music, the imprint that grew out of Renner's progressive music unit attached to Polydor. "It's not techno-driven; there's a much more of an influence from American house."

Martin Larsen, managing director of Container Records—one of the more established shops in Hamburg, who also imports, distributes, and has a label attached—agrees, but notes that it is "varied in terms of what you can hear."

One American source for DJ's, Container now competes with several stores geared toward club sales, among them Discollection and Delerium.

In the early '90s, Container Records, with a store at the top of the

Reeperbahn, produced some of the best techno compilations around and has been a "Vorsprung durch Techno" (progress through Techno), in imitation of the advertising slogan used by the Audi auto company in Germany and abroad. The company continues to issue compilations, many of which are licensed through Metronome, but these days the emphasis is on themes such as Detroit house.

Ironically, Hamburg's biggest international act of recent years, and one of the most successful of the '86 fame, regarded by the town's musical community as passe, and not representative of the club scene. The Zeppellin club, where he DJs occasionally, is on the outskirts of town and is packed to the rafters on weekends with Herr & Frau normal; its credibility among indie labels is minimal.

MECCA FOR UP-AND-COMERS

With major and indie labels, several large media companies, and a vibrant city press, Hamburg is, to some degree, a mecca for upcoming acts. Says Motor Music's Renner, "It's easier for Hamburg acts to hype themselves. They can hang round with journalists and in the right bars. But I don't think the A&R actually comes from being a city. We've got contacts everywhere in Germany. In fact, the Jeremy Daves were the only act we signed actually out of Hamburg."

The Jeremy Daves' latest album, "Reinvent Yourself," was released in February to critical acclaim, not least because the group chose to record in its native Hamburg instead of in New York, as it had with its last album. Says Jeremy Daves vocalist/guitarist Dave Darmstadter, "We really got a bashing for our third album, 'Speakeasy,' especially in Hamburg. But there was something right and healthy about that."

In many ways, Hamburg is the tastemaker for most of German music. If a recording passes muster with the Hamburg media, it's got a chance

(Continued on page 66)

Hamburg's A Haven For Numerous Geres

HAMBURG—For centuries the port of Hamburg has been a "free" town, with the rights and independence of a nation-state. It also has profited from trading between the Baltic ports to the north, England, Scotland, and, in the 20th century, far beyond.

As a result, Hamburg has been rather tolerant of foreigners and their influences.

It was a refuge for many bands that wanted to escape the heady atmosphere of London in the early '60s. It was here that the city's first punk band, the so-called days at the Star Club, which remained open until the late '80s. The city's St. Pauli district is also a hotbed of the sex industry, with million-selling artist Udo Lindenberg, who immortalized the place in his song "Reeperbahn."

In early 1980s Hamburg was ahead of the curve in the "Neue Deutsche Welle," the brace of industrial-sounding German new wave acts such as Einstürzende Mauern, the Klaus Pilschneider. Die Krupps, Abwärts, and Zak Zak. Recordings of collapsing buildings, metal drums, and assorted noises that made up much of the Neubauten al-

bums later had a strong influence on the likes of Depeche Mode.

Yet its preoccupation with industrial revolution also has quartered it on the next significant wave, techno, leaving Frankfurt and Berlin to state a musical march on their northern counterpart.

Today the mixture of imported and domestic house may be the predominant force in Hamburg, and the Reeperbahn may be the center of it all. But neither the location nor the musical style monopolizes the choice of music on offer here.

The city's most excellent rock clubs in the form of Docks, Knust, and Rocks, as well as the famous Groz Freiheit club, on the site of the old Star Club, which is the mainstream rock and pop acts and also a dance club.

Entrepreneur is the city's most successful music scene, a club in the cellar painted bright blue.

Angel's Nightclub is one of the best places to hear free-form jazz, with the DJ's playing the best. The area is famous for hosting cabaret evenings that are regularly televised.

John Stardust's "hard not to notice" that she was once a he—has

been a singer and actress in the U.S. for years, but is now "musical director" or hostess of the 4-year-old Angel's Nightclub on the Reeperbahn.

"I like to think I help some of the musicians who play here—maybe they go on to do something," says Stardust. "Udo Lindenberg comes in and plays the drums occasionally," adds Uwe Christiansen, chief manager of the club, and himself a St. Pauli resident.

Word-of-mouth among musicians led Motor Music to Stardust's Hamburg's music scene has been her single "Do It Yourself."

Mainstream and alternative rock is on the decks at clubs such as Michaelen and Pleasure. With its twin venues of Traxx and Rocks offer mainstream dance and rock hits in the space under one of Hamburg's railway stations.

Outside the city, 6AM Eternal, the "Frühclub" or "early club," is based in the former Salsothek in the Michaelen district. With its 6 a.m. start on Sunday morning and its trancey tunes, the club is one of the best places to wind down from a night on the town.

DOMINIC PRIDE

CD Club Might Be Boon For Alternative Acts Shoestring Label Provides An Outlet For Side Projects

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Say hello to the Hello CD of the Month Club, which founder John Flansburgh says has a dual purpose: to give a boost to new bands, and to provide "a haven for flaky side projects" by established acts.

Flansburgh, who is one-half of Elektra duo They Might Be Giants, and Bar/None's Marjorie Gales started the club a year ago because, Flansburgh says, "we knew a couple of acts we wanted to help along, so we got this notion: Why not start our own label?"

"Then we did a financial projec-

tion, and realized we didn't have any money," he adds with a laugh. "So we came up with this idea as a way to launch something that didn't require outside financing. An added benefit is that we can work with people who are already working to different labels."

Subscribers pay \$45 for a year's subscription, and in return receive 10 CDs with four songs each. Participants have ranged from newcomers like Brian Dewan to more established alternative acts like the Residents, Eugene Chadbourne, and members of R.E.M. and NRBQ, to spoken-word project the Duplex Planet.

"Forty-five dollars for 10 CDs is a great deal," says Flansburgh. "This is not about hauling in bucks." The club's overhead is very low, he says, because "it's not speculative; we only manufacture the number we've ordered. We don't send it to stores or get returns." The CDs are sent in a cardboard sleeve, thus avoiding the cost of jewel boxes or booklets. Yet the club is "very artist-oriented—we've given them probably the best royalty rate any of these artists will ever get," says Flansburgh. A staff of four handles subscriptions and mailing.

In seeking out artists, Flansburgh first made some cold calls, "which was pretty nerve-racking," he says. But the fact that he is in a well-known band was an advantage in getting through to artists, he says.

New artists seek out the club. "We've had a lot of interest from people who I would have thought had better things to do," Flansburgh says. "It's got a real interesting vibe about it, because it's not going to the critics or the record stores—it's pro-adventure, a fun thing that they can do just because they like making music. It's an outlet for those 'radio-unfriendly' tracks."

Upcoming CDs will include tracks from members of Superchuck, Andy Partridge of XTC, and Flansburgh's They Might Be Giants partner John Linnell.

The club currently has nearly 2,000 subscribers. It is advertised in alternative music magazines, fanzines, and regional magazines including Raygun, the Village Voice, L.A. Weekly, and the Seattle Rocket. It also is plugged on They Might Be Giants' "Dial-A-Song" line, which gets 300 calls a day, and on a special toll-free Hello phone number that people can call to get a free brochure. The toll-free line is up to 50 seconds a day, Flansburgh says, adding that he hopes to have 5,000 subscribers by year's end.

Flansburgh gives a tip of the hat to Elektra for allowing him the freedom to work on this side project. He and Linnell currently are recording their next They Might Be Giants album, due this summer.



Ringling NARM's Bell. Entertainer Regis Philbin, right, host of the scholarship foundation dinner at the recent National Assn. of Recording Merchandisers convention in San Francisco, presents Bellmark president Al Bell with one of two NARM Best Seller Awards for Tag Team's "Whoopie! (There It Is)." The record was honored as best-selling single and best-selling dance hit of 1993. For additional coverage of the awards, see page 47.

Alliance Reports Sales Surge Over Past Year

■ BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., a music wholesaler and independent distributor, reports significant increases in sales for 1993.

Since November 1990, Alliance has acquired three one-stops, Jerry Bassin, CD One Stop, and Abbey Road, an independent distributor, Encore, and the assets of another one-stop, Nova.

With those buyouts, New York-based Alliance reports that its sales climbed 82.6% in 1993, to \$300.5 million from \$131.4 million the year before.

And Narvan, Alliance's vice chairman and CFO, breaks down the revenues for 1993 as follows: Jerry Bassin, \$145 million; CD One Stop (three-month results), \$40 million; and Encore, \$15 million. Abbey Road and Nova's assets were not purchased until after the fiscal year ended.

On a pro forma basis (assuming all the acquisitions had occurred as of Jan. 1, 1990), Alliance's sales jumped 25.8%, to \$370.3 million from \$294.4 million the year before.

The company reports a net loss for

last year of \$896,000, but that was due to non-recurring financial charges, the biggest of which was \$3.5 million for early retirement of debt. Narvan says long-term debt now stands at about \$25 million, while shareholders' equity totals \$60 million.

On a pro forma basis, net income last year was \$6.4 million, compared with \$4.7 million the year before.

Last November, Alliance became a publicly traded company in a transaction initiated by investment banker Bear, Stearns & Co. that merged Alliance with a blind pool, Trinity Capital Opportunity Corp. Alliance received about \$22 million in proceeds from the offering.

The stock began selling at about \$5 a share. At press time, it was trading at \$6.125 in the over-the-counter market.

In a report, analyst Craig Bibb of PaineWebber states, "Alliance Entertainment is a well-capitalized music wholesaler that can grow at a 20%-25% annual rate by forcing the consolidation of the highly fragmented \$1 billion music one-stop

(Continued on page 47)

Trans World's Income Drops Restructuring Contributed To Decline

■ BY MELINDA NEWMAN

NEW YORK—Trans World Music Corp.'s ongoing restructuring was reflected in its recent financial results, which reveal a \$3.5 million decline in net income and a 2% decline in comparable store sales in the past fiscal year.

Overall sales for the 12 months that ended Jan. 29, 1994, were \$492.6 million, up 8% over the prior year's sales. However, net income was \$9.8 million, down from \$13.5 million the year before.

In a statement released March 21, Trans World CEO/Chairman Robert Higgins acknowledged the difficult year. "Our 1993 results were clearly disappointing," he said. "It was a year of rebuilding for our company, in that we focused much of our attention on implementing our new inventory-management system to improve sales

and earnings in the future."

The Albany, N.Y.-based retailer devoted much of 1993 to internal restructuring and installing a new computer system that still has several kinks being worked out.

Selling, general, and administrative expenses climbed to 30% of net sales in the past fiscal year, up from 25.4% the year before.

Trans World opened 82 stores in 1993, 27 of which were relocations of existing stores, and closed 24 outlets. In total, Trans World operates 687 audio and/or video stores under such names as Record Town, Tape World, Coconut, and Saturday Matinee.

Trans World also released its 1993 fourth-quarter results. On sales of \$190.9 million, the company registered earnings of \$13.7 million, down from last year's fourth-quarter earnings of \$13.9 million. Comparable store sales were down 4%.

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Retail

Superstore Wave Hits Target; Schulhof's Direct NARM Speech

WITH MANY OF THE major chains opening superstores, Target Stores, the discount department store chain, apparently doesn't want to be left behind. Target already is testing an expanded music, video, and book department in one location. That store is being stocked by Valley Distributors, and contains some 10,000 CD titles and large cassette and book allocations. Bob Pollack, Target's divisional merchandise manager for music, movies, and books, reports that the chain will try a "more comprehensive test" in the near future. That location also likely will be stocked by Valley Distributors. In other Target news, Pollack reports that the 554-unit chain will open another 60 stores this year.

ON DIRECT Marketing: Michael (Mickey) Schulhof's keynote address at the annual convention of the National Assn. of Recording Merchandisers, held March 19-22 in San Francisco, was well received by merchants even though his speech largely focused on direct marketing, pronouncing it hard to stay on.

On the manufacturing side, he reminded merchants that retailers are the record labels' "major asset," and predicted that retail will continue to be the "highway to the future." In order to accomplish that, he urged merchants to respond to the challenges facing them.

Bob Higgins, chairman/president/CEO, said the speech was the best NARM keynote address he has heard in years. "It was right on target," he said. Tower president Russ Solomon also gave Schulhof's speech thumbs-up, saying he agreed with practically everything the Sony exec said, as did Jack Euster, chairman/CEO/president of Minneapolis-based Musick Group.

MAKING TRACKS: John Grady has been promoted to VP of sales at Mercury's Nashville label. Grady, currently based in Minneapolis as a director of sales, will move to Nashville.

Bunky Wilson, formerly VP of sales at Basin Distributors in Florida, is seeking opportunities. He can be reached at 800-434-8887. Also seeking opportunities is Lou Tattall, formerly VP of sales and marketing with JKS Records. Tattall can be reached at 201-961-0729. Jerry Follis, formerly of Dunhill Compact Classics and Arista, is GM/Retail for Vending Intelligence, Miles Copeland's vending machine venture. Barbara Friedman Kaplan, formerly with MCA, has joined the West Coast regional sales effort of AEC Music, a subsidiary of Alliance Entertainment. Jerry Dorell has moved from Walt Disney Records to become director of Kid Rhino. At BMG Distribution's Atlanta branch, Susan Lake, former branch merchandise manager, has been promoted to sales manager. She is being replaced as

branch marketing manager by Ian Buxall, a former sales rep. Also, sales rep Phil Verolla has been promoted to sales manager Florida and Blockbuster sales rep.

HEARD AROUND NARM: Nobody Beats The Wiz has revamped its buying department. Peter Kapp, who previously worked for Ron Delser as a booking agent, has been hired to be the rock/pop buyer at the Carteret, N.J.-based chain. Kapp replaces Brian Yatzter, who has moved over to buy R&B, blues, and country, among other niche genres. Yatzter and Kapp will buy the singles for the respective genres they handle. In addition, Dan Dailley, previously with New Jersey's A&W chain, joins the

Wiz as video buyer. Alan Skolnik handles jazz, soundtracks, and classical buying. In addition, Jim Briggs, singles and country buyer, and Mike Lemmo, video buyer, have left the chain.

FAREWELL: Longtime NARM member Chad Kintner is leaving at a loss for words, and his wife Arden was in tears at a small reception held prior to the NARM Scholarship Dinner, when it was revealed that a scholarship has been established in his name by his law firm, the Arant Fox Kintner Plotkin & Kahn. The grant was announced by Alan Makasky, who is succeeding Ruttenberg as NARM counsel. Ruttenberg, who served NARM for close to 25 years, paraphrased Mark Twain when he told the gathering that although he is handing over the NARM reins, "rumors of my retirement are greatly exaggerated." He will continue to work at Arant Fox Kintner Plotkin & Kahn.

MILL CALL: When George's Music Room was named independent single-store retailer of the year, proprietor George Daniels showed lots of class, acknowledging the Chicago branch managers of the six majors even though his store doesn't buy disto. In turn, Daniels received lots of hugs and pats on the back from well-wishers, including Jim Bonk, CEO of Camelot Music, which was merchandise director of the year honors for a record sixth time, and Rhino Midwest marketing manager Ess Katsanjani. When Daniels addressed the latter's "Soul Train" ball cap and said he couldn't wait to get his in the mail, the Rhino rep replied by taking the cap off and placing it on Daniels' head. "Tell you what, the mail just arrived," said Katsanjani.

GET BETTER: Target Leslie was a speedy recovery to Iris Leslie, who suffered a heart attack after her bout with Leslie recently joined Newark, N.J.-based Peter Pan Industries as GM/national sales director.

Assistance in preparing this column was provided by Geoff Magfield.

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BMG Distribution president Pete Jones, right, accepts one of his company's three NARM Best Seller Awards from Regis Phibin, who hosted the awards presentation and scholarship dinner at the recent National Assn. of Recording Merchandisers convention. The BMG honorees, both from Arista, were "The Bodyguard," which was named best-selling soundtrack and top "chartmaker," and Kenny G's "Breathless," the top-selling jazz recording.

Jackson, Pearl Jam Honored As Best Sellers Each Takes 3 NARM Awards For Top Albums, Singles

SAN FRANCISCO—Janet Jackson and Pearl Jam were the big winners in the NARM 1993-94 Best Seller Awards, with each picking up three awards. The awards, based for the first time on SoundScan data, were announced March 22 here at the annual convention of the National Assn. of Recording Merchandisers.

The winners are as follows:

Best-selling gospel recording: "It Remains To Be Seen," Mississippi Mass Choir, Memphis, Tenn.

Best-selling based set: "Live Sh!t: Binge & Purge," Metallica, Ektara.

Best-selling Christmas recording: "My Heart Finds Christmas," Harry Connick Jr., Columbia.

Best-selling music video: "Comedy Video Classics," Ray Stevens, Curb Video.

Best-selling Latin recording: "Mi Tierra," Gloria Estefan, Epic.

Best-selling recording merchandised as classical music: "In Concert," Carers/Dorland/Pavement, London.

Best-selling dance recording: "Whoopi! (There It Is)," Tag Team, Life/Wellmark.

Best-selling alternative recording: "We Feed the Stars," Epic.

Best-selling single of the year: "Whoopi! (There It Is)," Tag Team, Life/Wellmark.

Best-selling catalog recording: "Bat Out of Hell," Meat Loaf, Cleveland International/Epic.

Best-selling chartmaker recording: "The Bodyguard" (Soundtrack), various artists, Arista.

Best-selling jazz recording: "Breathless," Kenny G, Arista.

Best-selling children's recording: "Barney's Favorites: Volume 1," Barney, SBK/ERG.

Best-selling R&B recording: "Janet," Janet Jackson, Virgin.

Best-selling rock recording: "Vs.," Pearl Jam, Epic.

Best-selling recording by a new artist: "Blind Melon," Blind Melon, Capitol.

Best-selling soundtrack: "The Bodyguard," Arista.

Best-selling pop recording: "Janet,"

Janet Jackson, Virgin.

Best-selling country recording: "In Paces," Garth Brooks, Liberty.

Best-selling artist of the year: Pearl Jam, Epic.

Handelman Tops NARM Ad Awards Alliance Takes Two Trophies In Contest

SAN FRANCISCO—The Handelman Co. scooped up three NARM Advertising Awards, while Alliance Entertainment Corp. won two. The winners were announced during the 36th annual NARM convention, held here March 19-22.

The winners were selected by a panel of advertising, graphic arts, printing, radio, and television production professionals. The awards were presented by Dr. Elmo, a singer/songwriter on Laughing Stock Records best known for his song "Grandma Got Run Over by A Reindeer."

The winners are as follows:

Newspaper ad-retailer: Hawk Record Stores, "WHY Gift Certificates," which appeared in New York Post.

Newspaper ad-wholesaler (trade): RIT, "Kate Smith," which appeared in NIS Retailing.

Magazine ad-wholesaler: Handelman Co. "Your Country," by Meyer, which appeared in US Magazine.

SAN FRANCISCO—The Scholarship Foundation of the National Assn. of Recording Merchandisers announced the recipients of this year's awards during a private March 20 reception at NARM's 36th annual convention here. During a gala dinner, the winners enjoyed entertainment by Columbia recording artists Tony Bennett, Terence Blanchard, and Nancy Wilson.

The winners were selected from more than 200 applicants and were judged on academic achievement, financial need, and future potential by the NARM Scholarship Committee, with the assistance of academic adviser William G. Owen.

Best-selling recording of the year: "Janet," Janet Jackson, Virgin.

The comedy award will be announced at a later date.

Radio spot—retailer: Hastings Books, Music & Video.

Television spot—retailer: Best Buy Co. "Pool."

Direct-mail piece—retailer: National Record Mart, "The Harmony Of The Holidays."

Direct-mail piece—wholesaler (trade): Alliance Entertainment/Mark Data Marketing, "Blood Of Abraham."

P.O.P. films—retailer: Strawberry Fields, "For A Better Future—Say Long CD Long Box."

P.O.P. films—wholesaler: Handelman Co. "Back To School Music Sale."

Special media—retailer: Trans World Music Corp. "TWO for a Saving Lot Promotion."

Special media—wholesaler (consumer): Handelman Co. "Sneak Peeks Selection."

Special media—wholesaler (trade): Caroline Records, "Caroline Records Promotional Best."

Overall advertising campaign—retailer: Tower Records, "Summer Cheaper Than Ever."

Overall advertising campaign—wholesaler (trade): Alliance Entertainment/Mark Data Marketing, "Crash Test Dummies."

Since the foundation began in 1966, NARM has awarded 469 grants, representing nearly \$3 million.

The 17 Platinum Endowments Funds, of \$20,000 each, were awarded as follows:

The Aaron Rosenbloom/Jeanette Rose Memorial Scholarship, contributed by Surplus Record & Tape Dist. Enterprises, established in 1992, original Surplus Endowment established in 1976. Winner: J. Patrick Narvaez, Sony Music, Lyndhurst, N.J.

Al Bramy Memorial Scholarship, contributed by friends, family, and business associates, established in 1991. Winner: Michael Beh, FMDC, Kings Mountain, N.C.

Al Sherman Scholarship, Ashire International, Al Sherman Foundation, established in 1991. Winner: Darel Cragnolini, Shorewood Packaging, Hempstead, N.Y.

Bertelsmann Music Group Scholarship, established in 1994; BMG has contributed since 1990.

Winner: Anastasia Medvedeva, J&R Music World, Brooklyn, N.Y.

Capitol-EMI Memorial Scholarship, established in 1993; Capitol-EMI has contributed since 1970.

Winner: Lukas Ward, Trans World Music Corp., Niagara Falls, N.Y.

Joe Friedman Memorial Scholarship, Time Warner Inc., established in 1974. Winner: Elyse Kemmerer, the Musicland Group, Philadelphia.

MCA Records Scholarship, established in 1993. Winner: Ricardo Gutierrez, Blockbuster Music/Sound Warehouse, Chicago.

Michael Coolidge Memorial Scholarship, contributed by NARM members, friends, and business associates, established in 1987.

Winner: Angela Vasquez, Hamilton Fixtures, Brea, Calif.

Rocky Grabner Scholarship, contributed by NARM members, friends, and business associates, established in 1989.

Winner: Leah Shrey, Sony Music, Carrollton, Ga.

Katie Spence Memorial Scholarship, Atlantic Records, Elektra Entertainment, Virgin Records, Warner Bros. Records, WEA Corp., established in 1991.

Winner: Karah Manning, Trans World Music.

Country Music Assn. Scholarship, CMA, Winner: Luke Gibbs, World Publishing, Ft. Worth, Texas.

Daniel and Louis Kasse Memorial Scholarship, PPI Entertainment Group, a division of Peter Pan Industries Inc., Winner: Heidi Smith, Hot Topics, Canyon, Calif.

Martin and Dorothy Spector Scholarship, Spector's Music, Winner: Deyn Osborne, BMG, North Brunswick, N.J.

Patricia Moreland Memorial Scholarship, Fuji Photo Film USA Inc., Winner: April Coombs, Columbia House, Rye, Colo.

PGD Scholarship, established in 1989; PGD has contributed since 1975. Winner: Monica Bart, Trans World Music Corp., Syracuse, N.Y.

Steven J. Rosa Memorial Scholarship, established in 1993. Winner: Kristin Fiorino, Musicland Group, Old Bridge, N.J.

Tower Records Scholarship, established in 1994; Tower Records has been a contributor since 1985.

Winner: Emmanuel Bernard Petit, PPGC, Dasher Inc., N.Y.

Uni Distribution Scholarship, established in 1993; Uni has contributed since 1975. Winner: Ryan Calderon, Blockbuster Music Plus, Burbank, Calif.



Tony Bennett belts out a tune at NARM's scholarship dinner.

sic Corp., Plantation, Fla. Patricia Moreland Memorial Scholarship, contributed by friends and business associates; established in 1993. Winner: Jennifer Forchioni, Specialty Records, Olyphant, Pa.

Paul & Carol David Family Scholarship, the David Family Foundation, established in 1993. Winner: Jeremy Piercy, FMDC, Shelby, N.C.

PGD Scholarship, established in 1989; PGD has contributed since 1975. Winner: Kary Lehman, Musicland Group, Eden Prairie, Minn.

Sony Music Entertainment, established in 1993; Sony Music has contributed since 1971.

Winner: Monica Bart, Trans World Music Corp., Syracuse, N.Y.

Steven J. Rosa Memorial Scholarship, established in 1993. Winner: Kristin Fiorino, Musicland Group, Old Bridge, N.J.

Tower Records Scholarship, established in 1994; Tower Records has been a contributor since 1985.

Winner: Emmanuel Bernard Petit, PPGC, Dasher Inc., N.Y.

Uni Distribution Scholarship, established in 1993; Uni has contributed since 1975.

Winner: Ryan Calderon, Blockbuster Music Plus, Burbank, Calif.

The remaining scholarships of \$6,000 each were awarded as follows:

Avis Owen Memorial Scholarship, the NARM board of directors. Winner: Erin Hennigan, Specialty Records, Dunmore, Pa.

Charles B. Ruttenberg Scholarship, Arent Fox Kintner Plotkin and Kahn. Winner: Benjamin Hoffstein, NARM, Cherry Hill, N.J.

Country Music Assn. Scholarship, CMA, Winner: Luke Gibbs, World Publishing, Ft. Worth, Texas.

Daniel and Louis Kasse Memorial Scholarship, PPI Entertainment Group, a division of Peter Pan Industries Inc., Winner: Heidi Smith, Hot Topics, Canyon, Calif.

Martin and Dorothy Spector Scholarship, Spector's Music, Winner: Deyn Osborne, BMG, North Brunswick, N.J.

Patricia Moreland Memorial Scholarship, Fuji Photo Film USA Inc., Winner: April Coombs, Columbia House, Rye, Colo.

'FREE' CLASSICAL CDs SPARK FUROR

(Continued from page 32)

new to a vast public.

Wenham concedes that market research is needed to discover the real effect of such promotions. "At the moment no one really understands the consumer reaction," she says.

However, Paul Wolfenden, commercial promotions director with The Sunday Times, says that while no such research has been done in classical music, there were other indications of its effect.

"Special offers are known to promote category demand."

Goulden remains optimistic. "All the campaigns [have] achieved is to help The Sunday Times to build up a huge mailing list so they can target their valuable goods to a fashionable audience—CDs today, Hermes scarves tomorrow," he says.

"When the fashion is over and the newspapers and magazines have gone, we will be left with a waste-land."

The Conifer promotion has taken place again at a background of increasing frustration

with cover mount CDs. BBC Music Magazine's policy of putting complete works on its monthly CD has proved popular with its audience, but the practice has caused labels and retailers. The Times CD-Direct, a monthly direct-marketing operation that began offering selected CDs at 8.99 pounds (\$13.50) last year, now sells up to 8,000 per issue.

The writer of this story, Nicolas Slonimsky, is editor of *Gramophone's Classical News*.

Selling CDs, Spinning Tales At Pop Tunes

Retailer Has Boosted Memphis Music Since Elvis' Era

BY RICK CLARK

MEMPHIS—When the owners and employees at Pop Tunes talk about Elvis Presley, you can be sure you are not about to hear about the latest Elvis sighting. More than likely, you'll hear stories about Elvis remembered as just another customer at the Memphis store.

"Elvis used to come in here while he was working at the electric company," says Mary Ann Linder, the first employee of the legendary Pop Tunes and a music biz veteran of nearly 50 years.

"Presley would have been lucky and see what the people were buying. One day somebody came in and played one of his records, and [store co-founder] Joe



to aides of demo records and turntables. Clerks would pull out fresh copies of the desired titles when the demos were brought to the counter. It wasn't uncommon to hear four to six players blasting everything from blues to bubblegum to hard rock all at once on a busy day. More discriminating buyers were allowed to hear demos in enclosed listening rooms. That service was phased out during the '90s, when CD began to dominate the retail marketplace and promo CD service was harder to come by.

Pop Tunes was the only game in town until 1975, when Peaches made a big splash by setting up in a huge, expensive supermarket building. By that time, Pop Tunes was getting ready to open its third store. Now, Peaches is gone, and Pop Tunes has seven stores with plans for more.

Two reasons for Pop Tunes' staying power are the depth of its catalog and its trained staff, says president John Novarese.

"We have over 35,000 titles," he notes. "Each store carries about the same thing, so, realistically, you could go to any of our locations and get what you are looking for. Nobody carries that kind of depth in their inventory."

"The service is definitely an element that sets us apart, too," he adds. "All of our stores have employees that are knowledgeable about the industry and product. It's not like you are going into a store and the employees only know how to check you out. We have people who can really give you help."

Pop Tunes doesn't use price as a major selling point, but Novarese says the chain's prices are generally as cheap or cheaper than anybody else.

Pop Tunes only carries active titles, as head buyer/merchandise manager Jim Vinyl points to point out. But he adds, "We do go for titles that are esoteric and hard to find. If you are somebody who likes the blues and you look through our blues section, you are going to find some really obscure pieces and some really good music. We try to pick up on artists who play in Memphis all of the time and who have albums on little oddball labels."

The operation's product sales breakdown is about 40%-45% CDs, 5%-10% vinyl and accessories, and 50%-55% vinyl. Particularly 45s, still has a steady clientele, especially joke box operators, collectors, and R&B fans.

"We sold the hell out of vinyl for two years after they said it was completely dead," says Burge. "The labels are selling vinyl up to us, no return, so we have to buy it in small quantities, just trying to keep it in the store. We sold five copies of Snop Dog's vinyl LP, just goofing with it, because it is one of the only ones you can still get. Sometimes, we wonder if this [chain's] revenues will reach \$40 million this year."

problem is that we just can't get it."

While the labels say there is no longer any demand for vinyl, Novarese says that's because the labels themselves are the ones pulling vinyl off the shelves. However, Novarese concedes that CD is a good format.

Concerning the much-publicized DCC and MiniDisc formats, Pop Tunes has experienced an almost nonexistent market demand. Currently, the operation carries around 150 MiniDisc titles and no DCC. "We have maybe two or three customers who own MiniDisc players and buy whatever comes in," Burge says. "In the total time we have carried MiniDisc, which is the last two years, we have sold maybe 35 or 40."

Pop Tunes One-Stop is not only one of the country's more successful wholesale retailers, but it may have been its first.

"To our knowledge, we were the first," says Burge. "In the late '40s and early '50s, you had a bunch of places that were record companies who carried particular record distribution lines. Stratton-Warren was a hardware company that handled Decca, McComb Brothers carried RCA, and Capitol was handled by someone else."

"We continued to buy from those people as long as they handled the same product that was the only place you could get those lines. In time, Decca opened their own branch here, so we started going direct to them," Burge adds. "Ultimately, we began

Cassettes still account for a majority of sales at the Pop Tunes chain, which is the cassette walk at the Collerville, Tenn., store. (Billboard photo)

dealing directly with all of these labels and started selling the records to all of these people, where they could walk in the store. People would rather come to us than run all over town. Maybe they couldn't get an open account with all of these people, where they could walk with us. That is how it all evolved."

Currently, the one-stop handles more than 500 accounts, most of which are in Arkansas, Mississippi, northern Louisiana, and northern and western Alabama.

"I like the idea of Pop Tunes being known for their dedication to Memphis music," says Burge. "It has always supported it, and regardless of what chain comes into town or leaves, we have here for the duration, serving the customer whenever they need it."

Meanwhile, the stories keep coming. "Al Green came here about a year ago, when he started doing R&B again, and he was running all over the building going, 'This is Poplar Tunes. This is where it all began,'" says Novarese. "I wish we had a video, because it would have made a great commercial."

Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	COPYRIGHT YEAR	PEAK POSITION	WEEKS ON CHART
1	4	THE EAGLES • No. 1	1971-1978	1	151
2	1	BOB MARLEY AND THE WAILERS • A	1973-1977	1	140
3	2	PINK FLOYD • B	1967-1971	1	131
4	8	JOURNEY • A	1973-1978	1	131
5	7	PINK FLOYD • A	1967-1971	1	131
6	3	MEAT LOAF • A	1972-1978	1	131
7	5	ENTY • A	1972-1978	1	129
8	19	JIMMY BUFE • A	1972-1978	1	129
9	18	JANIS JOPLIN • A	1966-1970	1	129
10	6	STEVE MILLER BAND • A	1966-1970	1	129
11	12	CARDINAL SIN • A	1972-1978	1	129
12	23	CREDENCE CLEARWATER REVIVAL • A	1968-1972	1	129
13	10	THE EAGLES • A	1971-1978	1	129
14	14	JAMES TAYLOR • A	1970-1974	1	129
15	15	BILLY JOEL • A	1971-1974	1	129
16	46	ELTON JOHN • A	1970-1974	1	129
17	18	BEASTIE BOYS • A	1982-1986	1	129
18	22	BONNIE RAITT • A	1982-1986	1	129
19	11	DANZIG • A	1982-1986	1	129
20	21	METALLICA • A	1982-1986	1	129
21	—	TAYNI • A	1982-1986	1	129
22	16	AEROSMITH • A	1971-1974	1	129
23	13	KURT COBAIN • A	1982-1986	1	129
24	21	THE DOORS • A	1967-1971	1	129
25	33	ERIC CLAPTON • A	1967-1971	1	129
26	20	METALLICA • A	1982-1986	1	129
27	24	FLEETWOOD MAC • A	1967-1971	1	129
28	28	METALLICA • A	1982-1986	1	129
29	30	SMASHING PUMPKINS • A	1982-1986	1	129
30	30	ELTON JOHN • A	1970-1974	1	129
31	29	BONNIE RAITT • A	1982-1986	1	129
32	—	ELTON JOHN • A	1970-1974	1	129
33	—	ALICE IN CHAINS • A	1982-1986	1	129
34	35	ORIGINAL LONDON CAST • A	1982-1986	1	129
35	32	SANTANA • A	1967-1971	1	129
36	32	THE BEATLES • A	1963-1966	1	129
37	37	THE BEATLES • A	1963-1966	1	129
38	38	NINE INCH NAILS • A	1982-1986	1	129
39	39	THE EAGLES • A	1971-1978	1	129
40	40	THE BEATLES • A	1963-1966	1	129
41	41	THE BEATLES • A	1963-1966	1	129
42	42	PINK FLOYD • A	1967-1971	1	129
43	43	THE BEATLES • A	1963-1966	1	129
44	44	THE BEATLES • A	1963-1966	1	129
45	45	THE BEATLES • A	1963-1966	1	129
46	46	THE BEATLES • A	1963-1966	1	129
47	47	THE BEATLES • A	1963-1966	1	129
48	48	THE BEATLES • A	1963-1966	1	129
49	49	THE BEATLES • A	1963-1966	1	129
50	50	THE BEATLES • A	1963-1966	1	129

ALLIANCE

(Continued from page 15)

market and by poaching customers from the \$800 million music rackjobbers as independent distributors. Alliance uses a similar strategy also to grow rapidly as an independent music distributor, another \$1 billion market.

But the Alliance's revenues will reach \$40 million this year.

Burnside Distrib Rescues Warside Acts; Thump's Old School Hit

NORTHWESTERLY NEWS: It was with a hint of surprise that DJ learned, in the midst of an ongoing shuffle on the regional distribution fleet, that some quixotic solo had started a new indie distributorship in Portland, Ore.

Burnside Distribution Corp. comes armed with some strong credentials. Among three partners at the helm of the company is Terry Currier, who operates Music Millennium's two respected stores; Currier also runs namesake Burnside Records, a 4-year-old company with 14 titles in its catalog.

Currier is joined in his new enterprise by Bill McNally, whose record-business experience includes stints with retailer Schoolkids Records in Ann Arbor, Mich., the late Jem/Passport labels, and L.A.'s Mesa/Blue Moon, and David Cobb, a vet of Portland's alternative weekly Willamette Week.

Currier says he was spurred to start up Burnside Distribution after encountering countless local and regional musicians with completed albums on their hands. "A lot of these guys don't even know what to do with their product," he says.

Burnside will be dealing mostly with regional product, but Currier adds, "There will be some things we'll be taking on from outside the Northwest." The company's catalog, which already numbers 50 titles, includes albums by acts from such locales as Southern California, Louisiana, and Minneapolis.

Currier says the distribution company won't be carrying Burnside Records, which plans to release five or six albums this year, in

the immediate future. The label has existing arrangements with DNA in Cambridge, Mass., and Rock Bottom in Davis, Fla.

Currier adds, nonjudgmentally but pragmatically, "Independent distribution is a mess out there in a lot of respects, and you never know when you're going to need your own distribution company to do it."

He views national distribution with suspicion. "When a label puts all their eggs in one basket, if that distributor goes down, it's going to take a lot of labels with them," Still, he says there may come a time when BDC hires sales reps around the country.

At present, Burnside Distribution's mission, the way Currier sees it, is in its own back yard. "We may be able to further the careers of a lot of these Northwest artists. I see a lot of talent up here that goes by the wayside."

THUMPING BIG HIT: In an era when various-artists compilation albums are an increasingly rare chart proposition, Bill Walker, president of Walnut, Calif.-based Thump Records, has a sizable bit on his hands.

Thump's "Old School," a collection of early hip-hop and funk hits, has remained steady in the top 40 on Billboard's Top R&B Albums chart for several weeks now, peaking at No. 35, and has risen as high as No. 13 on The Billboard 200. Walker credits its success to an intense radio push and grass-roots effort. "We had the goal of getting radio stations to feature 'old school weekends,'" a concept that includes



by Chris Morris

product giveaways," he says.

Since its release in November 1993, "Old School" has sold more than 50,000 units, according to data from SoundScan. Those numbers are not too shabby for the album, which is distributed exclusively by Navarre Corp. in Minneapolis.

For the information of auto buffs out there, Thump's parent company also publishes Low Rider magazine, devoted to East L.A.'s custom car culture. The label has released a number of "Low Rider" theme compilations as well.

QUICK ONES: Allegro Corp. in Portland, Ore., is now exclusively distributing the European jazz label Steeplechase; the company has a catalog of 350 titles, with another 24 on the way in '94. In the same genre, Allegro also handles DMP, Denon, and Savory Jazz ... The feisty reissue/alternative label Razor & Tie Records in New York has defected from troubled Landmark and signed on with Koch International, joining a ever-growing list of pop labels at the expanding classical-oriented Westbury, N.Y., distributor ... Jay Pasternack, formerly with Action Music, has joined M.S. Distributing as Midwest sales

manager, operating out of Cleveland ... Alliance Entertainment Distribution has signed exclusive national distribution deals with Seattle-based Miramar Records and New York-based Victory Music. Miramar's acts include Robbie Dupree, Jan Hammer, Robert Vaughn, and Tangerine Dream, while Victory's artists include Cowboy Mouth, Homewreckers, Alvin Lee, and Mick Abrahams.

FLAG WAVING: Peter Case says of his rough-around-brown-Vanguard album "Peter Case Sings Like Hell": "It takes Bob Dylan's last record [the solo acoustic all-covers 'World Gone Wrong'] sound like a big record-company record."

Case's album—the ex-Pineloos leader's first solo project after three releases through Geffen—is truly a homemade project: It was cut direct to two-track in producer (and former Flag Waving subject) Marvin Etzlin's living room studio.

The unwarned attack was deliberate, Case says. "We didn't release a song unless there was a major claim or a coughing attack."

The album was an outgrowth of Case's fan club newsletter, Travelin' Light; he issued the album himself, on Travelin' Light Records, and sold it at his many solo shows.

Vanguard entered the picture by accident, Case says. "I was on a bus on my way to the Troubadour of Folk Festival [in L.A.]. This girl gave me her card—Michelle Andersen [who handles publicity for the Santa Monica, Calif., label],

They called me up and wanted to pick up the record. What the hell! 'It's interesting being on Vanguard,'" he adds, "because a lot of the records that killed me when I was a kid were on Vanguard—Mississippi John Hurt, Skip James."

Most of the songs on this richly entertaining album are covers, with sources including bluesmen like Blind Willie McTell (whose "Brokendown Engine" also is covered on the aforementioned Dylan album), Arthur Crudup, and Blind Lemon Jefferson, country singer David Allen Coe, and rocker Roy Orbison.

Many of these numbers date back to the mid-'70s, when Case busked on San Francisco's streets. "I've been playing [Coe's] 'Walkin' Bum' since I was 15," he says. "Well, Runa Dry" is a local tune—I used to see [keyboardist] Stan Szelest play it at this steak-and-ale joint in Buffalo, N.Y."

Case says that Vanguard plans to release a second "Sings Like Hell" volume, comprising original songs, in about nine months.

L.A. locals can catch Case performing solo and with his band (which includes another fine talent, Duke McVinnie) on Friday (8) at McCabe's Guitar Shop in Santa Monica, Calif. In May, Case takes his solo show through Texas, Oklahoma, and Northern California.

Assistance in preparing this column was provided by J.R. Reynolds.

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EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

BILLBOARD APRIL 9, 1994

New CD-ROM Mag Is A Hi-Tech Blender

■ BY MARILYN A. GILLEN

NEW YORK—As a host of creative and business folks continue to explore just what they can do—and, well, sell—with this nifty new technology called multimedia, there are some projects they arrive at that flat-out scream "natural" for the new medium.

Blender is one that springs to mind.

The monthly CD-ROM-based magazine, scheduled to debut this fall, aims to live up to its name by combining traditional entertainment magazine elements, such as music reviews

and interviews with pop culture figures, with technological innovations that allow for the inclusion of sound, video, and a high degree of interactivity along with the text.

That mixture of the traditional and the technologically trendy is one Blender creators have carefully cultivated. "The problem with CD-ROMs up to this point is that a lot of them have been created not by people who have media experiences, but by people with computer experience," says editor in chief Regina Joseph, 28, whose seven-year media resume includes gigs as music editor of Spin and writer for BPI sister publications



The music reviews section allows users to choose between a variety of albums.

Adweek and Mediaweek.

But we realize that, at this stage, CD-ROMs are new and a little intimidating to a lot of people, and so you have to give them a familiar structure to work from, and you have to give them an easy way to navigate through to get to what it is they want," she says.

Blender's creators addressed the latter issue by developing for the relatively simple Macintosh platform, and by incorporating plenty of straightforward prompts as guides. Users need only click a mouse on a particular video screen or a flashing piece of text to activate a segment, or they can "flip" through the pages by clicking on arrows.

The format is a reved-up version of magazine style, with three separate sections: the front-of-the-book compendium of shorter pieces, the "well," with several in-depth feature stories; and the back-of-the-book arena for music, movie, and entertainment news. "I don't know the names yet, but the format of contents allows users to find particular articles quickly. (Joseph and a staff of freelancers with notebooks and Handycams wrote/filmed the segments. Blender has a full-time staff of just three: Joseph, programmer Dave Cherry, and an art director who chooses to remain anonymous, saying his "very well known in the music video area.")

An advance look in March at Blender's debut issue revealed a strong emphasis on music, with reviews of album acts including Eurythmics and Nefertiti as well as a feature on Teenage Fanclub. Also among the mix was a videopick Q&A with Blender creator Toy Maker. The questions are posed in text form, and she answers in videopicks and a story on Japanese animation that included video snippets of the works under discussion.

The Fanclub feature showed off the levels of information possible in the format, allowing users to read the text, choose to watch videoclips of individual band members in action, get biographical details and discographies, or even get a tour of the band's hometown.

"It's one thing to write about something like rap music," Joseph says. "But it's so instinctively linked to videoclips and conclusions that you can never fully convey it in words." That's true for any music, really," adds David Cherry, Blender's programmer. "You can only get so far reading a description of something. Blender lets you hear it, and make an informed choice about what you think."

AD-VICE

If that seems a natural segue to "hey, we could sell albums this way," it's a sure thing Blender has already made. The magazine will be advertiser-supported, Joseph says. Additionally, she says, labels have been very receptive to supplying promotional videoclips for inclusion in articles, although she also envisions eventually including "exclusive performances" from bands, lended by her contributors. (Since Blender uses only short clips of films or bits of music tracks, it doesn't expect to run into copyright problems getting permission for their use.)

(Continued on page 58)

Virgin Interactive On The Market?

VIRGIN INTERACTIVE Entertainment has "put on hold" its plans for an initial public offering of shares as a result of some offers coming in "for the company," says a spokesman for the Irvine, Calif.-based video game and multimedia publisher. The offer was a result of the company's suitors only as "major entertainment companies."

"We will research these offers and see if they have any merit, and if so, proceed in negotiations," the spokesman adds. "And if not, then we'll go back and finish the IPO."

VIE said in February that it planned to sell 185 million shares in the company—1 million newly issued, and the remainder from certain existing shareholders—about a 10% stake (Billboard, Feb. 19).

The majority of VIE is owned by Virgin Records and associates. Toy maker Hasbro bought about 10% in September 1993, and received a stock buyback offer with a 20% sale in January. Blockbuster's stock deal included an option to buy as much as 38% of the company, but would leave Hasbro with a majority.

Recent VIE titles include "The 7th Guest," "Aladdin," and "Robocop vs. Terminator."

IN OTHER BUSINESS NEWS, New York-based Isertel and interactive publisher of the Voyager Co. has gotten an infusion of capital from a group based in Stuttgart, Germany.

Verlagsgroup Georg von Holtzbrunn, which is described only as a "publishing group," has received financial details were not disclosed. The Stuttgart group of VIE's holdings include Henry Holt and Scientific American.

THE CONTROVERSIAL PATENT awarded Compton's NewMedia for a basic search and retrieval method used in a number of its products has been overturned by the U.S. Patent & Trademark Office. Awarded last August but not revealed until November, the patent, marked von Prokeusch within the multimedia community, and later became the subject of an unusual review by Patent Commissioner Bruce Johnson (Billboard, Nov. 27, 1993, Jan. 22, 1994). Compton's has said it intended to collect royalties on all multimedia titles affected by the broad patent. The company has two months to appeal the decision.

MONEY TALK: "Not to worry," says a Commodore executive following release of a quarterly earnings report, noting a second-quarter loss of \$8.2 million that included the statement.

In the absence of additional resources and restructuring, the company may become subject to reorganization or other liquidation proceedings. "It's the if-then setup that sounds scary. If we're not successful, then we're forced to liquidate," says the source. "But we are restructuring." An announcement concerning that restructuring is expected soon. Atari was reporting a loss of \$22.6 million in its fourth quarter, on a 67% drop in sales. A statement noted Atari's hopes for productivity were tied to growth of the new Jaguar game system.

NEW RELEASES

TWAIN'S WORLD
Barnes Development Inc.
MPC CD-ROM, \$39.95

Reports of the demise of literacy have been greatly exaggerated—especially in the face of "electronic publishing" efforts such as this disc, which contains nearly all of Mark Twain's written works. There are full-length texts of his novels and short stories, as well as a vast number of his essays, speeches, and personal letters. Granted, there is no substitute for reading "The Adventures of Huckleberry Finn" in book form as you curl up in bed or relax in your favorite chair. But as a reference work and academic resource, "Twain's World" is a superbly organized and richly rewarding CD-ROM that presents a new way to study and enjoy the great American writer's oeuvre.

"Twain's World" contains three main

sections. "Galleries" presents photographs, narration, brief animated sequences that illustrate characters or scenes from his books, and short films—there is even a clip of Twain from 1900, reportedly leased by Thomas Edison. "Works" organizes his writings, presents his literary history, and offers essays about Twain and reviews of his stories. "Time Line" gives an overview of his life. There also is a search function that enables you to locate a particular title, subject, or character, and you can print selected text from any of the works.

The title, intentionally or not, reminds us of the film comedy "Wayne's World." Multimedia like this will be of great benefit to Twain fans and scholars, and undoubtedly will also inspire some of the Wynges and Garths of the world to switch off their music videos for a while and get in tune with some great writing. —CRISIS MCGOWAN

formed Universal Interactive Studios and MCA affiliate Putnam NewMedia, will flow through Uni distribution channels into the multimedia marketplace.

Technics—also owned by MCA's parent company, Matsushita—demonstrated a new mini-computer system at NARM featuring a video CD player that also can play standard audio CDs and CD+ Graphics titles. The system, which was to be launched April 1 in Japan, also includes a tuner, tape deck, remote control, and three-way speakers (Billboard, March 12). A U.S. price has not yet been set for the system, which will carry a suggested list price of \$255,000 (\$1,100 in Japan).

Technics also demonstrated its \$250 VHS video adapter for the CD-ROM system, which has a suggested list price of \$200.

Andrew Nelkin, assistant GM, has not yet given a date for the mini-computer video CD system, initially being positioned as an audio

product for the karaoke and CD + G market. There are about 1,700 CD + G titles available worldwide, according to Nelkin.

Video CD picture quality, now at VHS quality or less, can improve without change to hardware, according to Nelkin.

"Retailers are excited about Video CD," said Burns. "Every account, big or little, is very interested."

Phillips also demonstrated its CD-I player with video add-on. The company plans to announce different price points for its CD-I line, as well as a new carousel CD-I "changer" model, in June at the Consumer Electronics Show, according to Emiel Petrone, senior VP, entertainment acquisitions with Philips Interactive Media. However, he declined to elaborate on how the pricing might change or provide details on the changer unit.

Peterson noted that Technics' launch of a Video CD player will be important in terms of increasing awareness of the

Video CD Hardware, Software in NARM Spotlight

■ BY SUSAN NUNZIATA

SAN FRANCISCO—Uni Distribution will place itself firmly in the interactive market when it begins distributing titles for the 3D0 format in April, and video CDs for the MCA Music Entertainment Group. The MCA Music Group announced March 19-22 at the National Assn. of Recording Merchandisers Convention here that it would provide software support to the Video CD format.

According to John Burns, president of Uni Distribution, titles, pricing, and release dates for the MCA software have yet to be determined.

MCA/Universal Home Video previously announced that it will begin releasing interactive programs on Video CD intended for playback on the 3D0 system; first up are three volumes of "Woody Woodpecker and Friends" (Billboard, Jan. 15, 1993). Those titles, as well as ones for various platforms developed by new

Shelf Talk: Barkley's Bite 54 Laser Scans: 'Jurassic Park' Set 59
 MGM/UA's Bond Moratorium 58 Video Previews: Michael Crawford 60

PICTURE THIS



By Seth Goldstein

MAIL BONDING: Technicolor Video Services wants to dump the non-descriptive "Delta shell" as the name of its disposable cassette. The designated replacement is "Video Mail," which the duplicator considers especially appropriate because that's the way these cassettes will be delivered in direct-response campaigns.

Video Mail, in fact, is already in use in Europe, where disposability has found strong roots. Sales VP Jeff Pietrzyk estimates 4 million-5 million units have been delivered to Continental viewers, compared to a total of 4 million-10 million for the U.S. in all of 1994.

Technicolor launched Video Mail here at a recent Direct Marketing Assn. meeting in Florida and, assuming no trademark hangups, figures to roll it out nationally this spring. Pietrzyk says the company is ready for the next step, personalizing each tape with the name of the recipient.

Personal video technology, as it is known, has been improving since Delta's introduction three years ago. Now Technicolor is testing thousands of the latest and best model in preparation for adding names and greetings to "hundreds of thousands by the end of the year," he maintains.

Trials of four-, eight-, and 30-second commercials are being run on behalf of several customers, including members of the Fortune 500. "We've got to keep [the voice] human," Pietrzyk says. "That's the single greatest stumbling block." The price, which adds \$1.50 to production costs, thus far isn't an obstacle, although "we want to get it down to \$1."

Technicolor is working with a retailer—not in video per se—that wants to personalize a children's product it's creating. A limited PVT promotion using the disposable shell could be in the mail by the fourth quarter, Pietrzyk says. The chain has hinted it wants 500,000-1 million cassettes, but currently, "I'm not ready to do that."

FOURTH ESTATE: Don Rosenberg, bounced as executive VP of VSDA, has surfaced as publisher of Video Star magazine, one of the two ad-supported weeklies devoted to their entry-level home video.

(Continued on page 25)

U.S. Films In U.K. Ratings Row 'Doubtfire,' 'Jurassic' Not Family Fare?

By PETER DEAN

LONDON—"Mrs. Doubtfire" and "Jurassic Park" are family entertainment titles par excellence in the U.S. For confirmation, you need only check the sell-through prices posted for each and the guarantee of multimillion unit sales.

But, while they don't have to dub the soundtracks, Britons are listening to a different language when it comes to judging whether either cassette will bruise sensibilities.

The U.K. trade is fast trying to avoid the costly and embarrassing scenario of rating "Doubtfire" and "Jurassic" as unsuitable for a family audience. As the law stands, both movies are liable to get a 15 video certificate, which means they could not be rented or sold to anyone under the age of 15. One solution would be to cut offending parts and emerge with the family-oriented PG rating.

There is another way, already open to theatrical distributors who can sell tickets to teens against the 12 rating. However, the option isn't open to retailers. The Video Standards Council (VSC), stating legal and moral objections, has refused to adopt the 12 even since the rating was introduced in 1989, allowing kids to see U.S. PG-13 titles including "Batman."

Now the VSC is prepared to give way when the board meets in May to discuss the matter. A recent sitting of the VSC's consulting committee recently advocated the immediate implementa-

tion of the 12 rating.

"Without wishing to prejudice the decisions of the board, it looks likely that from that date onward there will be the option to give videos a 12 rating," says VSC secretary general Laurie Hall. VSC would remove the anomaly of movies being acceptable for 12- to 15-year-olds in theaters but not at home.

At present, movies with a 12 rating are automatically upped to a 15 for video. "Mrs. Doubtfire" was judged to be unsuitable for children under 12 years old by the British Board of Film Classification (BBFC) and, unless VSC decided on cuts to fit a PG rating, cassettes would be tagged for 15-year-olds. The PG theatrical rating for "Jurassic Park" came with a special parental warning, which would not have applied to the video release.

Graham Gutteridge, who recently departed as head of CIC Video U.K., distributor of Paramount and MCA/Paramount titles, explains that "Jurassic" was viewed as a PG-13 for safety's sake. "With video you'd only get The Sun newspaper sending in a 12-year-old with a beard to rent a copy and then we'd have another media storm."

VSC figured it was defending video retailers when it decided to block a 12 rating. Unless everyone opened under the same rules, VSC argued, acceptance by the trade was introducing a new criminal offense to imperil its 6,500 members.

Under British law, if a video retailer rents or sells a video to anyone under age, he or she could incur a 5,000 pound (\$7,500) fine. The problem is exacerbated by the fact that U.D. cards are not common currency in the U.K.

"With the 15 and the 18 rating, it was difficult enough for our retailers to determine who was under age and who was not, but with the 12 rating, especially with kids today, it's virtually impossible to determine who is under age," Hall says. Now he believes those barriers have been removed.

Later last year, the British government recognized the problem by adding a new "due diligence" clause into the Video Recordings Act. It considers whether the retailer took any steps to determine the age of the customer, or has helped train his staff to recognize unauthorized customers. The clause effectively introduces a justifiable form of defense for retailers who can prove they have taken the appropriate steps.

VSC has introduced a similar training procedure to further aid retailers. VSC's other objection was a belief that introducing the 12 rating would only increase the level of public con-

cern over standards in video, particularly regarding bad language—consumers' biggest complaint in the U.K. BBFC director James Ferman talked to the VSC consultative committee in February to explain what levels of offensive talk could be expected from a 12-rated film.

The committee, which is composed of various moral rights groups including women's organizations and the Evangelical Alliance (supposedly representing 2 million people), accepted Ferman's arguments that it made sense to introduce the 12. Prior to 1989, PG-13 titles like "Big" with some profanities in dialog otherwise considered fit for family entertainment, would have gone directly into the 15 category—unless cuts were made.

BBFC has sought to rate movies according to their intended audience, which is why Ferman introduced the 12 rating to cope with "Jurassic Park." Otherwise, there was the risk of the public losing faith in the censor's judgments. BBFC, for example, rated "Crocodile Dundee" suitable for the 15-and-up crowd, thereby making the

(Continued on page 25)

Core Business Is Focus Of LIVE, Caroleo Merger

By EILEEN FITZPATRICK

LOS ANGELES—Although it will be some time before LIVE Entertainment sees Caroleo Pictures product, the pending merger of the two companies is an attempt to reopen the movies-to-home-video pipeline.

In a two-firm stock swap valued at \$200 million, LIVE will once again become part of the company that produced "Basic Instinct," "Terminator 2," and, most recently, "Cliffhanger." As part of the agreement, LIVE will sell off its retail chains, Strawberries, Movies & More, and Wacke Macie (Billboard, April 2). "All operations will continue to operate pretty much as they had in the past," says LIVE senior VP/general counsel Mike White. "What the merger is doing is allowing us to refocus on our core entertainment business."

(Continued on page 61)

The Perfect Touch



PLAYBOY
 ORIENTAL MASSAGE
 The Perfect Touch
 PLAYBOY HOME VIDEO

Only one thing could make Playboy's Sensual Pleasures of Oriental Massage more perfectly pleasing. A hot new price of just \$19.95. So rub your customers the right way, and stock up today.

CBS/Fox's 'Sir Charles' Gets A Royal Rollout

BARKLEY'S VIDEO GAME: With three of the biggest names in the NBA now retired, CBS/Fox Video has chosen Phoenix Suns forward Charles Barkley to continue a line of videos begun by Michael Jordan, Magic Johnson, and Larry Bird. The company is rolling out the marketing red carpet for the Barkley tape, titled "Sir Charles," set for release April 20 priced at \$19.98.

On the college front, CBS/Fox will release "The Official 1994 NCAA Championship Video" just 30 days after the new champion is crowned. Never-before-seen footage of the tournament will hit stores May 16 at \$19.98 suggested list.

Regarding Barkley, sports and fitness marketing VP Kevin Conroy says, "It's not about replacing Jordan or Magic. Charles is the most dominant and visible player in the league today, and those are the qualities we look for when highlighting a single player."

"The tape will be supported by national television advertising, including 30-second spots on NBA programming and a national radio promotion in NBA arenas. "Sir Charles" includes a SkyBox Premium NBA Card, created exclusively to accompany the video.

The 30-minute cassette gives viewers the highlights of Barkley's 10 years of NBA play and takes a look at his high school career in the small town of Leeds, Ala.

Conroy says a player's personal story is just as important as his achievements on the court. "All of [the] player programs have had incredible, rich stories," he says. "Our goal is that a viewer will know a lot more about the play and be entertained by what tremendous high lights."

Another element is Barkley's national appeal. "There are a number of players who are marketable, but only on a regional level," Conroy says. Although a player like Shaquille O'Neal is highly visible, Conroy says a program needs to have more of a career element to be marketable.

Conroy doesn't know whether or not Barkley will do a series of tapes, like the three done by Jordan. "Where we wish with Charles depends on how much longer he chooses to play." Meanwhile, the rumors that Barkley may soon retire add to the collectibility of this cassette.

CONVENTION CHANGES: Before heading off to a new site for the 1995 Video Software Dealers Assn. in Las Vegas will undergo some program changes.

Instead of a long list of retail seminars, which often are poorly attended, convention chairman Ken Dorrance is opting for the less-is-more theory this year.

The number of seminars will be cut from 14 to six and will be held in rooms to accommodate larger crowds. Dorrance's committee also has added a second business session, instead of the one always held on the second day of the convention.

And anyone who has attended the annual dinner event, where hungry conventioners are forced to watch the endless string of trailers of studio releases before dinner is served, will be happy to hear that its format is being revamped.

Dorrance won't give the details, but says those who show up "won't feel like they're being held hostage." He promises a "celebrity-jammed" convention that will "wow" attendees.

dees. According to sources, VSDA is highly pursuing Academy Award winners of cinematologist Whoopi Goldberg to do as well as "celebrity chairman."

She is on a list of a dozen stars, Dorrance confirms. Also on the list is Robin Williams, but attempts to schedule his event, which have been unsuccessful so far.

FIT FOR A KING: Sixty-nine songs chosen by more than 30 minutes of concert footage are packed into Lightyear Entertainment's "Elvis: The Concert Collection," priced at \$49.98 and available May 10.

The package contains "Aloha From Hawaii," "The '68 Comeback Special," and "One Night With Gold." Cassettes are packaged in a black leatherette slipcase with gold-embossed titles.

On the kid vid side, Disney Channel has acquired broadcast rights to Lightyear's "Stories To Remember" series of animated programs. Six videos are running now.

POPCORN FAVORITES: Titles in the Walt Disney Studio Film Collection will have the added value of a free package of Jolly Time Microwave Popcorn. Consumers also receive a free coupon for the popcorn and a mail-in \$3 rebate. The rebate requires four additional Jolly Time purchases along with the video. The offer is good until July 31.

Titles include "Old Yeller," "20,000 Leagues Under the Sea," "Swiss Family Robinson," "The Lone Ranger," "Davy Crockett," and "The Apple Dumpling Gang."

TACKY ADVERTISING: Shame on the marketing folks at Fox Lorber Home Video, who have shown poor taste promoting their new release, "Good Evening Mr. Willington."

"Taglines for the video exclaim 'Schindler's Wan't The Only List.' The box art gets worse: 'On Schindler's list there were hundreds of names...' On Rauli Wallenberg's there were tens of thousands."

It's wasn't a contest, guys.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
*** NO. 1 ***							
1	2	2	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	3	3	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 22985	Sylvester Stallone Mickey Rourke	1993	R
3	1	6	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Wood	1993	R
4	3	3	STRIKING DISTANCE	Columbia TriStar Home Video 33663	Bruce Willis Sandra Jessica Parker	1993	R
5	7	7	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Jeffrey Gold	1993	R
6	5	5	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Michael Gibson	1993	PG-13
7	6	4	SON-IN-LAW	Hollywood Home Video 1998	Philly Shady	1993	PG-13
8	19	8	JUDGMENT NIGHT	LMC Entertainment Lions Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
9	6	6	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Kelli Barry	1993	R
10	19	3	MUCH AD ABOUT NOTHING	Columbia TriStar Home Video 71353	Kenneth Branagh Ernest Thompson	1993	PG-13
11	11	5	KALIFORNIA	PolyGram Home Video 44008/9333	Brad Pitt Julianne Lewis	1993	NR
12	5	10	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
13	10	8	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 51511	Michael J. Fox Gabriel Byrne	1993	PG
14	13	13	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
15	25	2	SO I MARRIED AN AGE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
16	15	3	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
17	14	4	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercuro Tina Turner	1993	PG
18	30	2	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	R
19	21	4	BOXING HELENA	Ocean Pictures Orion Home Video 2670	Julia Roberts Sherrylin Fenn	1993	R
20	18	4	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Ewan McGregor	1993	R
21	12	8	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Eric Claude van Damme	1993	R
22	22	13	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
23	19	11	TRUE ROMANCE	Mayday Creek Productions Inc. Universal Home Video 13158	Christian Slater Patricia Arquette	1993	NR
24	23	6	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Cattrall Val Kilmer	1993	PG-13
25	20	8	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Lee Nicholas Gary Busey	1993	PG
26	16	8	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Dennis Quaid	1993	PG-13
27	NEW	1	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Bridges	1993	PG
28	NEW	1	UNDERCOVER BLUES	MGM/UA Home Video 930063	Kathleen Turner Dennis Quaid	1993	PG-13
29	27	16	RIISING SUN	FoxVideo 8520	Sarah Connery Weasley Snipes	1993	R
30	RE-ENTRY	1	WE'RE BACK! A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
31	34	4	THE MAGIC VOYAGE	Hemline Home Video 7215	Animated	1993	G
32	24	5	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Daniel Craig	1993	G
33	25	10	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
34	36	9	FUTURE SHOCK	Park Place Entertainment Inc. Hemline Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
35	26	4	FORTRESS	Live Home Video 69970	Christopher Lambert	1993	R
36	37	18	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Woo	1993	R
37	31	8	CONHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
38	NEW	1	KING OF THE HILL	Universal City Studios MCA/Universal Home Video 81651	Kevin Kline Katie Couric	1993	PG-13
39	35	8	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tina Turner	1993	R
40	32	11	HOCUS FOCUS	Walt Disney Home Video 2144	Brad Pitt Sandra Jessica Parker	1993	PG

♦11A gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦11A platinum certification for a minimum retail of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million for nontheatrical titles. © 1994, Billboard/BPI Communications.

U.K. RATINGS ROW

(Continued from page 53)

U.K. the only country in the world not to give the movie a family rating. Fernman has since tried to avoid tagging titles with restrictive age certificates.

Nevertheless, the BBFC ran into credibility problems when it gave "Mrs. Doubtfire" a 12. A number of local authorities took the unprecedented step of overturning the censor's ruling, giving "Doubtfire" a PG, suitable for a general audience. Often, the decisions have gone the other way: Controversial movies such as "The Last Temptation Of Christ," "Monty Python's Life Of Brian," and Godard's "Hail Mary" have been banned from jurisdictions.

Member of Parliament David Alton is still trying to amend the Criminal Justice and Public Order Bill to include a new classification that would ban all 18 rated videos (R in the U.S.) from distribution. He announced his intentions in the wake of the James Bulger trial, which connected the horror title "Child's Play 3" with a particular crime.

The anti-video media uproar that followed the James Bulger trial has kept a number of movies from U.K. shores "in the name of common sense," says Hall. Twentieth Century Fox isn't releasing "The Good Son," starring Macaulay Culkin, theatrically or on cassette in the foreseeable future, due to its "bad seed" theme. Imperial Entertainment can't distribute "Miley," in which a young child murders his step-parents.

Imperial claims it has an interim certificate from the BBFC, but that release has been held up while Fernman and part-time staffers argue over their continued employment.

"The one thing that ultimately worries me is all this argument about being at the mercy of the media," says marketing director Mike Seaman. "The video industry constantly runs shy of the media but it doesn't necessarily reflect the mood of society. When retailers started pulling 'Child's Play 3' off their shelves, all they were doing was saying the media was right when it quite obviously wasn't."

PICTURE THIS

(Continued from page 54)

It's his first stint in print, after time spent in three other "editions": distribution (Schwartz Brothers), supply (HBO Video and CBS/Fox Video), and rental (VSDA). "I wanted to try something a little bit different," says Rosenbaum, who describes various overtures as "been there, done that."

Meanwhile, VSDA executive VP Rick Karpel came east late last month to finally close the New Jersey offices in advance of the association's Wednesday (6) move into its new Encino, Calif., offices.

HIDING HIGH: A week before preorder deadline, Monarch Home Video anticipated "Ernest Rides Again" sales of 125,000 cassettes. That's a company record, if distributors deliver as anticipated. The Ingram Entertainment subsidiary is feeling its oats these days, with a couple of productions in the works and an acquisition nearing completion. "It's a sizable one," according to a source. "It's not 'Ernest,' but it's along those lines."

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Panasonic Video Cassette Recorder AG-5210

POWER MODE LOCK OFF ON AUDIO OUT SELECT HI-FI LEVEL CH110 CH210 CH310 CH410 CH510 CH610 CH710 CH810 CH910 CH1010 CH1110 CH1210 CH1310 CH1410 CH1510 CH1610 CH1710 CH1810 CH1910 CH2010 CH2110 CH2210 CH2310 CH2410 CH2510 CH2610 CH2710 CH2810 CH2910 CH3010 CH3110 CH3210 CH3310 CH3410 CH3510 CH3610 CH3710 CH3810 CH3910 CH4010 CH4110 CH4210 CH4310 CH4410 CH4510 CH4610 CH4710 CH4810 CH4910 CH5010 CH5110 CH5210 CH5310 CH5410 CH5510 CH5610 CH5710 CH5810 CH5910 CH6010 CH6110 CH6210 CH6310 CH6410 CH6510 CH6610 CH6710 CH6810 CH6910 CH7010 CH7110 CH7210 CH7310 CH7410 CH7510 CH7610 CH7710 CH7810 CH7910 CH8010 CH8110 CH8210 CH8310 CH8410 CH8510 CH8610 CH8710 CH8810 CH8910 CH9010 CH9110 CH9210 CH9310 CH9410 CH9510 CH9610 CH9710 CH9810 CH9910 CH10010 CH10110 CH10210 CH10310 CH10410 CH10510 CH10610 CH10710 CH10810 CH10910 CH11010 CH11110 CH11210 CH11310 CH11410 CH11510 CH11610 CH11710 CH11810 CH11910 CH12010 CH12110 CH12210 CH12310 CH12410 CH12510 CH12610 CH12710 CH12810 CH12910 CH13010 CH13110 CH13210 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TYRONE POWER in Two Academy Award® Winning Classics.



BLOOD AND SAND

TYRONE POWER, LINDA DARNELL, and RITA HAYWORTH star in Rouben Mamoulian's stunning remake of the 1922 silent classic about a matador torn between his loving wife and a sexy, mysterious aristocrat.

1941 ACADEMY AWARD® WINNER
• Best Cinematography

IN OLD CHICAGO

Darryl F. Zanuck's Best Picture nominee featuring the amazing recreation of the Chicago fire of 1871, stars TYRONE POWER and DON AMESSE as powerful brothers and rivals. ALICE FAYE co-stars.

1937 ACADEMY AWARD® WINNER
• Best Supporting Actress - Alice Faye
• Best Assistant Director - Robert Webb



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FOR
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OR
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THROUGH!

\$19.98*
EACH

DEALER ORDER DATE-MAY 8, 1991*
STREET DATE-APRIL 4, 1994



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Revised Last Price
3	3	3	THE FOX AND THE HOUND	Walt Disney Home Video 2143	Animated	1983	G	24.95
2	4	4	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.95
8	8	8	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Winslet Andrew Knott	1993	G	24.95
4	9	26	ALADDIN	Walt Disney Home Video 1662	Animated	1990	G	24.95
8	NEW	1	WE'RE BACK! A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.95
4	4	4	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBW748	Ana Marie Goddard	1993	NR	19.95
7	8	20	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Uni Dist. Corp. PBW739	Dian Parkinson	1993	NR	19.95
8	8	8	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBW750	Various Artists	1994	NR	17.95
8	7	7	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video iVision Entertainment 50549	Various Artists	1994	NR	21.95
10	10	10	FREE WILLY	Warner Bros. Inc. Warner Home Video 16000	Jason James Richter	1993	PG	19.95
11	9	4	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12591	Clint Eastwood Whitney Houston	1993	G	19.95
13	18	4	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
13	19	19	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	G	21.95
18	19	19	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBW744	Various Artists	1993	NR	19.95
18	20	7	YAKNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1993	NR	21.95
18	74	74	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1993	G	24.95
17	18	18	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.95
18	13	13	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPKSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
18	12	6	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	G	19.95
20	26	26	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
21	19	19	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
23	23	4	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1993	PG-13	19.95
28	6	6	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBW749	Various Artists	1994	NR	18.95
28	19	19	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	19.95
25	21	21	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.95
26	4	4	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	24.95
27	8	8	MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
28	25	8	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
29	28	19	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1990	NR	19.95
30	32	32	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video iVision Entertainment 50426-3	Various Artists	1993	NR	19.95
32	10	10	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 61283	Al Pacino Chris O'Donnell	1992	G	19.95
32	22	19	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1991	NR	9.95
33	NEW	1	THE KILLER	Fox Lorber Video 1363	Chow Yun-fat	1993	G	19.95
34	NE-RTD	1	ABS OF STEEL WITH TAMILEE WEBB	The Main Group TMG132	Tamilee Webb	1992	NR	9.95
35	NEW	1	NO ALTERNATIVE	PolyGram Video 8005304513	Various Artists	1994	NR	24.95
36	40	40	ANNA AND THE KING OF SIAM	FoxVideo 1805	Rex Harrison Irene Dunne	1956	NR	19.95
32	29	9	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	24.95
18	33	7	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	G	19.95
18	3	3	BODY PARTS	NightVision iVision Entertainment 50564-3	Various Artists	1994	NR	19.95
40	27	5	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.95

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It's a very good movie...a whole lot better than most of the movies we see.
- ROGER EBERT, SISKEL & EBERT

- ★ **Starring**
Theresa Russell ("Impulse", "Physical Evidence", "Black Widow")
- **Directed by Ken Russell** ("Lair of the White Worm", "Crimes of Passion")
- **Controversial 1991 Theatrical release**

RATED R

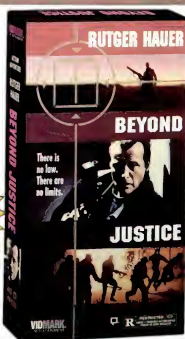
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UNRATED

Bar Code: 31398-5512-3

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\$9.99

- **Dynamic cast including**
Rutger Hauer ("Blade Runner", "Blind Fury")
Carol Alt (International Supermodel)
Omar Sharif ("Mountains of the Moon", "Top Secret!")
Elliot Gould ("Bugs", "Dead Men Don't Die", "M*A*S*H")
- **Big budget action-adventure production**
- **1992 Theatrical release**

RATED R

Bar Code: 31398-5579-3

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"A vivid portrayal of the hunter that is well put forth..."

- John Baraness, *Field & Stream*

\$9.99 EACH

Hunting Whitetail Deer

An informative video that captures the elusive whitetail in its natural habitat.

Bar Code: 31398-4804-3

ISBN: 0-940245-24-8

Cat. No. VM4804

Hunting Doves

Covers the importance of good scouting and locating dove feeding areas.

Bar Code: 31398-4802-3

ISBN: 0-940245-25-6

Cat. No. VM4802



Hunting Quail

Features classic hunting footage of the skill and teamwork between man and dog.

Bar Code: 31398-4801-3

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Vid Biz Shaken, Not Stirred, By MGM/UA's Bond Moratorium

LOS ANGELES—Her Majesty's top secret agent is taking a vacation when MGM/UA Home Video places 16 James Bond features on moratorium beginning April 20, the last preorder deadline for at least a year. The titles, which retail for \$19.98 each, will be discounted to the equivalent of \$14.98 list to encourage retailers to stock up while supplies last. One Bond release, "Never Say Never Again," continues to be available through Warner Home Video.

MGM/UA executive VP David Bishop says the moratorium, a first for the studio, was prompted by the recent success of rebate promotion with FTD, which doubled sales projections for 12 MGM musicals, including "Brigadoon," "High Society," "Seven Brides For Seven Brothers," and "Easter Parade." Bond might benefit from a similar relationship, Bishop suggests. "By putting the Bond titles on moratorium and giving them a rest

for at least a year," Bishop says, "we can come back, get a significant consumer goods partner, and relaunch the titles." There also is a possibility that a relaunch could be tied into the announcement of a new Bond movie. Bishop says the studio is starting work on a script, although a finished product is "probably two years away." Dealers worry that the temporary loss of a perennial best-selling series, which has moved 7 million units to date, will hurt.

"As soon as people find out about this, we'll get besieged with calls and we won't be able to fill all the requests," says Jay Medly, sell-through buyer at TLA Video, a five-store chain in Philadelphia. "It's not like these films are forgotten. These titles are always in demand, and I think a moratorium defeats the studio's purpose." Included in the MGM/UA Bond col-

lection are "Dr. No," "Goldfinger," "Thunderball," "You Only Live Twice," "Diamonds Are Forever," "Live And Let Die," "The Man With The Golden Gun," "The Spy Who Loved Me," "Moonraker," "For Your Eyes Only," "Octopussy," "A View To A Kill," "The Living Daylights," and "License To Kill." EILEEN FITZPATRICK

BLENDER

(Continued from page 52)

An ad from a record label was included in the disc used for the March demonstration. A slicky issue among developers of any interactive medium hoping for ad support (and particularly for TV services that have typically relied on those inescapable commercials) is how you get viewers to watch ads if—and this is the whole point of interactive—they have a choice about what to watch.

You don't let them choose not to watch, Blender has decided. "You do have to watch the ads," Joseph says. "They will arise naturally as you go through the issue, but we are obviously going to be sure that they are well-done and not something that would make you unhappy to encounter."

Moreover, the ads should be fun to watch. "It's a matter of how you present the ads," Cherry says. "They can be presented as a passive, direct sell—'buy this now'—or it can be informative and fun, saying, 'Listen to this. What do you think?'" Although they are a logical advertiser, record companies won't be the only advertisers on board for the rollout, Joseph says. Video game software companies, which could include samples of games for users to try, are mentioned by Cherry as another possibility.

SPREADING THE WORDS

Beyond selling ad space, a bigger question for the new magazine is selling to consumers. Not just how many it will sell (200,000-300,000 is pegged as a target range), but *how* it will be sold. The debut issue will roll out polybagged as a freebie with teen-age-girl-oriented *Sassy* magazine, Joseph says; details on numbers for the initial launch are still being hammered out, she says.

But after that, it's on its own. Subscriptions likely will loom as a likely sales mechanism, though Joseph says she plans to get Blender into record stores to target impulse buyers. No distribution deal has been set yet.

The magazine's target audience is college students, "the kind who would buy a Pearl Jam record," Joseph says, "but there is a wide area of interest we see that goes well beyond that core market into any number of the millions of people who have CD-ROM drives and don't have anything interesting to put in them."

The discs will sell for \$10-\$15 each, closer to the price of an audio CD than a traditional magazine.

"Although this has a magazine format, there is a collectible element to it that I think will make it seem a good value for the money," Joseph says. "The videos give it an archival quality, and it is unique. People don't throw away audio CDs."

LIGHTS! CAMERA! ...SOUNDTRACKS!

A BILLBOARD SPOTLIGHT

Soundtracks continue to enhance both the music and movie industries. In this May 7 issue, Billboard zooms in on the dramatic effects of recent releases.

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Billboard

Laser Launch Set For 'Jurassic Park'; LD Player Sales Surge

MCA/UNIVERSAL will launch "Jurassic Park" on laserdisc in special letterboxed THX editions (Digital DOLBY Surround Stereo, CLV, \$44.98; CAV boxed set, \$74.98) on Oct. 12. In contrast, the "Jurassic Park" videocassette will probably be panned-ascan, according to a source at MCA. Since the film has an aspect ratio of 1.85:1, the VHS edition will have 28% of the movie's original image, as opposed to laserdisc, which will have the entire widescreen picture. The CAV "Jurassic Park" will also offer frame-by-frame viewing of the movie's stunning special effects. No other extras are planned at this time for the boxed set.

Colleen Benn, MCA/Universal director of business development operations, expects disc sales "to be phenomenal" and says she is "excited that it's a THX release." MCA/Universal's first THX title was "Carroll's Way," and Benn is "extremely impressed" with the pre-orders of that disc. "I think THX had something to do with it," she adds. The THX stamp should add further to the allure of the "Jurassic Park" disc, which many industry observers predict will set a new laser sales record.

HARDWARE SURGE: Sales of laserdisc players increased 28.4% in 1993

as compared to 1992, according to figures recently released by the Electronic Industries Association. The EIA revised its laserdisc sales data for the last two years to include players with karaoke features, which had previously been excluded from laser hardware totals.

The revised tallies are 223,653 players sold in 1992 and 287,068 vendored in 1993. Without karaoke-ready units, the figures were 206,554 and 211,096, respectively.

PUBLICITY BOOST: Who framed JESSE BABBAGE? Laser industry insiders were amused by the recent intense



by Chris McGowan

national media coverage regarding the "Who Framed Roger Rabbit?" laserdisc. The uproar started after a March 14 Daily Variety revealed that a few glimpses of an intently dead Jessica had been inserted during a showing in the "Roger Rabbit" disc. But the naughty frames were old news to many laserphiles, a good number of whom have been aware of the mischievous frames since 1990, when the CLV and CAV laser editions of the animated movie debuted. In the long term, the

"Jessica scandal" may greatly benefit the laserdisc business, as its No. 1 problem is lack of public awareness. "I think all the hoopla probably helped. I'm sure it brought laser to the attention of a lot of people that didn't know anything about the format," says Dave Lucas, owner of Dave's Video, the Laser Place, in Studio City, Calif.

MGM/UA has an impressive slate of laser titles due this spring, led by special editions of "Poltergeist" and "Forbidden Planet." Coming in April are "Cyborg" (wides, \$34.98) with Jean-Claude Van Damme, "The Pink Panther Animation Archive, Vol. 1" (\$84.98), "Reinforce (Countdown with Elizabeth Taylor and Montgomery Clift" (wides, \$49.98), and "The Road to Hong Kong" with Bob Hope and Bing Crosby (\$34.98). Due in May are "The Charlie Chan Collection" boxed set (four discs, six titles, \$99.98), the acclaimed documentary "The Complete Beatles" (\$34.98), a deluxe "Forbidden Planet" (wides, CAV, \$59.98), and an "Our Gang Comedies" boxed set (three discs, \$99.98). Set for June are "Art of Tom & Jerry III: The Chuck Jones Years" (three discs, \$69.98), "MGM Cartoon Classics, Vol. 1: Happy Harmonies" (four discs, \$99.98), and "Poltergeist" (wides, CAV, \$59.98).

EASTWOOD SET: MGM/UA's "The Clint Eastwood Trilogy" (three titles, wides, \$99.98) is an impressive boxed set that includes letterboxed versions of the Clint Eastwood classics "Pale Rider Of Do-lars." "For A Few Dollars (Continued on page 61)

Billboard®

FOR WEEK ENDING APRIL 9, 1994

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK 2-WEEK AGO	THX ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year Released	Rating	WEEKS ON CHART
1	2	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12965	Sylvester Stallone Wesley Snipes	1993	R	34
2	1	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R	34
3	8	STRIKING DISTANCE	Columbia TriStar Home Video 53066	Bruce Willis Sara Jessica Parker	1993	R	34
4	9	MUCH AD ABOUT NOTHING	Columbia TriStar Home Video 71756	Kenneth Branagh Ernest Thompson	1993	PG-13	34
5	NEW	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21001	Harrison Ford Tommy Lee Jones	1993	PG	39
6	NEW	STRICTLY BALLROOM	Miramax Films Image Entertainment 1700	Paul Macario Tera Mornica	1993	PG	39
7	3	HARD TARGET	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude Van Damme Gemma	1993	R	34
8	12	TERMINATOR 2: JUDGMENT DAY- SPECIAL EDITION	Cadmus Home Video Pioneer LDC, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49
9	4	LAST ACTION HERO	Columbia TriStar Home Video 72936	A. Schwarzenegger Ariana Biren	1993	PG-13	39
10	NEW	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71396	Diane Keaton Oscar Kauton	1993	PG	34
11	NEW	JUDGMENT NIGHT	Universal City Studios MCA/Universal Home Video 41990	Emilio Estevez Crisa Ederling, Jr.	1993	R	34
12	14	TRUE ROMANCE	Morgan Creek Productions, Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39
13	7	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13	34
14	13	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34
15	NEW	HOT SHOTS! PART DEUX	FoxVideo Image Entertainment 8507	Charlie Sheen Lloyd Bridges	1993	PG-13	39
16	6	KALIFORNIA	PolyGram Video 440088333	Brad Pitt Juliette Lewis	1993	NR	34
17	16	THE PROGRAM	Touchstone Pictures Image Entertainment 2312	James Caan Julia Berry	1993	R	39
18	10	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34
19	5	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 13000	Kate Maberly Andrew Knott	1993	C	34
20	NEW	BOXING HELENA	Orion Pictures Image Entertainment 2670	Julian Sands Sheelyn Fane	1993	R	39
21	NEW	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52426	Mike Myers Heather Davis	1993	PG-13	34
22	18	NEEDFUL THINGS	Image Entertainment 2432	Ed Harris Max von Sydow	1993	R	39
23	11	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 41782	Kim Basinger Vic Mignery	1993	PG-13	34
24	17	RIISING SUN	FoxVideo Image Entertainment 8500	Sean Connery Wesley Snipes	1993	R	39
25	NEW	SON-JIN-LAW	Hollywood Pictures Image Entertainment 12928	Patty Stone	1993	PG-13	39

*ITA gold certification for a minimum of 125,000 units or a dollar volume of \$5 million at suggested retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. **ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/RIAA Communications.

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Zwaard Out At Columbia TriStar U.K.

Departure Blamed On Internal Differences

LONDON—With the resignation of Cees Zwaard, managing director of the company's U.K. and Elre offices, Columbia TriStar Home Video has lost a veteran senior executive to internal differences.

The departure was effective March 31. Alan Pritchard, executive VP of worldwide operations, is taking over as acting managing director.

Zwaard cited "differences on management issues" as the reason for leaving Columbia, where he had worked for more than a decade. Zwaard ran Columbia's Benelux office before taking the U.K. helm in 1988.

Ever controversial, Zwaard was single-minded in driving Columbia's innovative "Retail Build" television consumer campaigns, developed out of the aborted \$30 million U.K. generic cam-

aign launched in 1990.

"It's all to do with changing an attitude," said Zwaard at the time. "We don't want people to go into stores just wanting to rent one of the titles seen in the generic campaign; we want them to consider video as a whole as an entertainment option."

Zwaard also oversaw the development of sister company 20th Video in 1990, which let Columbia TriStar acquire titles and manage sales and distribution for labels including New Age, Medusa, and Marquee Pictures.

International executive VP Chris Derwing says, "Over the past decade, Cees Zwaard's ownership share contribution to the growth of our company in the European Community. We shall miss him, and wish him well."

PETER DEAN

POP STARS INVADE EXERCISE VID MARKET

(Continued from p. 6)

on Pioneer Sisters anniversary activities. LIVE is hoping its Paula Abdul video will benefit from a new album.

Abdul, who hasn't released a new album in three years, is working a new album that will be released by Virgin. But there was no mention of a release date at the recent National Assn. of Recording Merchants convention in San Francisco. A spokeswoman at Virgin says the album's release date is not on the schedule. Abdul's exercise video is expected to be completed this month.

Virgin's spokeswoman says that the album was out in the third quarter, but there's a possibility that it won't be out. says Jeff Fink, VP of sales and marketing at LIVE. "If we get a good sponsor, we might put it out anyway and get a second selling wave when the album is released."

Although these artists will be competing against a host of celebrity train-

ers and established fitness pros, dealers say having their name on the box will at least get them shelf space.

"In many cases, the cover of the video sells more than what's inside," says Jimmy Hise, sports and fitness buyer for discount chain Best Buy. "Some of the best fitness titles you can't buy because no one knows who they are."

While celebrities have been their presence known on the fitness scene over the past three years, pop stars are relatively new to the field.

To date, the most successful has been Marley Mark. Although the leading fitness magazine, Shape, calls his workout "questionable," the tape has remained in the top 20 on Billboard's Health/Fitness sales chart since its release, it dropped from No. 7 to 10 in this week's chart.

Other music celebrity tapes, includ-

ing "Michael Bolton's Winning Softball," haven't performed as well.

"We've sold 30 units of the Bolton tape, and that includes Christmas sales," says a buyer at Spec's Music. Gary Ross, president of Muscular's Suncoast Motion Picture Co., says that while Marley Mark isn't in the chain's top 100 best sellers, there is a market for celebrities, pop stars, and established fitness stars.

"There are a lot of fitness tapes, but there's also a niche for celebrity tapes for celebrities, pop stars, and established fitness stars."

Suppliers also have begun augmenting their own lines of professional tapes with those featuring stars.

"Our vision is always to have a balance," says Conroy. "Because one tape is not necessarily more valid than another. There's no one particular niche when it comes to exercise."

But Bernhardt, VP of specialty through LIVE, says a pretty face can only carry a tape so far.

"You need to have that name recognition," says Bernhardt. "But you also have to have a story to tell. It just can't be a tape where someone famous tells you how she works out." In Abdul's case, she says the dancer's background in choreography is a major selling point. Abdul's tape is the only one of the three not to have a fitness instructor included in the program.

Under a previous agreement, the strict distribution of Conroy's movies remains with MGM.

LIVE Home Video sees any Carolee's output in its pipeline. Since "Cuddling with Carolee" has costarred only one movie, "Watsons East," not yet scheduled for theatrical release, two other productions, "Crucial" with Arnold Schwarzenegger, and "Cut Throat Island," with Geena Davis, have fall start-up dates.

Under a previous agreement, the strict distribution of Carolee movies remains with MGM.

LIVE, CAROLOE MERGER

(Continued from p. 53)

The bottom line, White adds, is a stronger acquisition and production position vis-à-vis the majors. White says the two companies first attempted to merge in 1991, but declining stock prices and financial restructuring, including combined debt of approximately \$500 million, killed the deal.

While a spokesman for Carolee would not disclose the company's cur-

rent debt, LIVE is reported to owe \$40 million.

In 1988, Carolee went from a 100% ownership of LIVE Entertainment to 54% when LIVE merged with rackjobber Lieberman to create LIVE. Carolee's ownership share was reduced to 37%, the result of Pioneer Electronic Corp. of Japan's acquisition of 33% of LIVE in March

1993. Seven months later, Carolee surrendered its remaining share in LIVE. Carolee's LIVE share was reduced to 10% when LIVE merged with RCA and RSC Video International Services of Italy bought in. The three foreign partners are expected to own approximately 77% of the merged operation.

In addition, LIVE is seeking a buyer for its 81% stake in VCL-Carolee Communications GmbH, a Munich-based video distributor.

It will be at least a year before

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- 2. International Talent & Touring Directory:** The source for U.S. & international talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & suppliers for the audio/video home industry.
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LASER SCANS

(Continued from p. 59)

More, and "The Good, The Bad And The Ugly." The movies constitute Bruce Leone's "Man With No Name" series with Eastwood. Trailers are included for each movie in this superb collection. Also out is the long-awaited (1983, \$34.98), an engrossing rendition of the Shirley Jackson novel, with Julie Harris, Claire Bloom, and Rusty Tamblyn. And don't miss Andrei Konchalovsky's "Runaway Train," with Jon Voight, Eric Roberts, and Rebecca Pidgeon (1985, white, \$34.98). Based on an Akira Kurosawa story, this is a highly original, heart-stopping action movie about two escaped convicts caught on a conductor-less train racing out of control through freezing Alaskan back country.

IMAGE has voluntarily reduced its long-term debt by \$2 million, according to Image chairman/CEO Martin Greenwald, who comments, "Cash flow generated from profitable operations has allowed us to sustain our level of aggressive debt reduction." The latest payment, added to three earlier debt reductions, makes for a total of \$6.5 million of long-term debt reduction by Image since its restructuring March 18, 1993.

MCA will bow Francis Ford Coppola's acclaimed "Rumble Fish" (1983, white, \$34.98) on disc April 7. Dennis Hopper, Mickey Rourke, and Matt Dillon form a most unusual nuclear family in Tulsa, Oklahoma, and Stewart Copeland adds the

movie's brilliant, idiosyncratic musical score. Also due: "A Dangerous Woman" (\$34.98), with Barbara Hershey, Gabriel Byrne, and Debra Winger; "Northern Exposure: The Big Feast/Northern Lights" (\$34.98); and double-feature "Francis The Talking Mule/Francis Goes To The Races" (\$59.98).

WARNER REPRISE was set to debut Morrisey discs March 22—"Live In Dallas" and "Hulmerist/The Malady Lingers On" (\$29.98 each). Just out from Warner Home Video is "Francis" (white, \$39.98), which is outstanding entertainment on disc, especially due to the digital Dolby Surround stereo.

THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SITES	WEEKS IN RELEASE	TOTAL GROSS (\$)
1	D2: The Mighty Ducks (Buena Vista)	10,356,748	2,182	—	10,356,748
2	Naked Gun 33 1/3 (Paramount)	8,011,648	2,363	1	24,809,241
3	The Paper (Universal)	7,005,640	1,092	1	7,256,295
4	Twister (TriStar)	6,898,045	1,376	14	60,354,543
5	Above The Rim (New Line Cinema)	3,738,800	836	—	6,642,487
6	Guarding Tess (TriStar)	3,163,440	1,814	2	19,017,184
7	Monkey Trouble (New Line Cinema)	2,480,356	1,413	1	7,814,890
8	Philadelphia (TriStar)	1,841,168	986	13	96,821,922
9	Lightning Jack (Sevco)	1,928,975	1,565	2	12,212,096
10	Mrs. Doubtfire (20th Century Fox)	1,691,187	1,153	17	20,809,169



LONDON TALKS. Columbia recording artist Sophie B. Hawkins was recently in London's Aquarium Studio with award-winning producer Stephen Lipson working on the follow-up to her acclaimed "Tongues & Tales" album. Shown, from left, are engineer Jeff Morais, Hawkins, and Lipson.

Kao Plots Expansion At New Plant Annual CD Output Expected To Reach 25 M

■ BY PAUL VERNA

NEW YORK—One year after acquiring specialty CD replicator American Helix, computer diskette giant Kao Infostechnics Co. of Plymouth, Mass., is undertaking a massive expansion project that will increase its annual disc output to 25 million units.

The company will begin producing CDs and CD-ROMs in its Fremont, Calif. facility, which has been moved to a 150,000-square-foot site from a two-building location about half that size. The new plant, which opened April 1—is the company's third CD-manufacturing location, after the old American Helix site in Lancaster, Pa., and a

facility in Dublin, Ireland.

Noting that the audio CD market is "in a linear growth pattern of 15%-20% a year" and the CD-ROM business is in "a hockey stick pattern," Kao Optical Products VP Jim Boyer says the move was ripe for expansion. As of June 1, the three CD plants will have an annual capacity of 25 million units, with five lines in Lancaster and two apiece in Fremont and Dublin, Boyer says.

All three plants are state-of-the-art master/duplication facilities equipped to handle virtually every digital and analog audio format. Kao also manufactures analog audiocassettes and has applied for a MiniDisc license, according to Boyer.

Rather than purchase fully integrated monoline replication systems, Kao bought components from such vendors as Netstal (presses), Bakers (metalizers), and Convac (couters), "and did the integration ourselves," says Boyer.

The Fremont operation also will house a distribution and fulfillment center for both audio and computer software products, according to a Kao statement. In Lancaster, Kao has expanded its manufacturing facility to 60,000 square feet, a project that cost \$10 million, according to the statement. The upgrade includes an option for further expansion to 86,000 square feet in the next two years.

Kao has further ramped up its computer software duplication facility in its Plymouth headquarters, and is set to open a diskette factory in Langen, Germany. The firm also operates software manufacturing facilities in Portland, Ore., Toronto, and Sydney, Australia, plus a research and development center in Koehji, Japan. All these facilities have been essential to the company's expansion to incorporate CD manufacturing, according to Boyer.

"We have a lot of clients who are going to grow and have more needs," he says. "A lot of the mentality is toward what's called distributed manufacturing, where you manufacture in the Far East and ship to the Far East, or manufacture in North America and ship to North America."

He adds, "People are trying to revert back to what their core businesses are, and if you talk about record labels, their business is producing, promoting, and selling records, not manufacturing, fulfilling, warehousing, and distributing them. That's their job."

Boyer, formerly a freelance recording producer and engineer, co-founded American Helix with Kao Optical president David Derring, who brought to the venture an expertise in the plastics industry. Prior to his tenure at American Helix, Boyer worked at Columbia Records, where he was instrumental in the first U.S. compact disc release, Billy Joel's "52nd Street."

American Helix, according to Boyer, is "a boutique operation" that specialized in customized work. "We did a lot of the work that other plants wouldn't touch because it was too customized or labor-intensive—things like high-quality printing on discs," he says.

The Kao buyout has enabled the firm "to grow at the pace we need to grow to keep track with our clients," says Boyer.

Kao's parent, Kao Corp. of Japan, is a 106-year-old manufacturing conglomerate with sales of \$7 billion a year on products ranging from cooking oils to disposable diapers, according to Boyer. It is a public firm whose shares trade on the Tokyo Stock Exchange.

Its U.S. holdings are grouped under the Kao Corp. of America umbrella, which comprises consumer, chemical, and information products divisions. The latter includes Kao Infostechnics Co., Kao Infostechnics Canada, and Kao Optical.

Kao Corp. of America is a privately held company with annual revenues of approximately \$450 million, according to Boyer.

CD and CD-ROM production accounts for approximately 10% of Kao Corp. of America's sales. The company's principal CD clients are such independent record labels as IRSR, Evidence, and GRP for audio discs and computer giant Microsoft and publisher Macmillan for CD-ROM, according to Boyer.

Gerry Bron Stays On Pop's Leading Edge British Mogul, 61, Plans Studio That Will Cap His Career

■ BY PAUL SEXTON

LONDON—The working life of British music mogul Gerry Bron, this year celebrating 45 years of producing, publishing, management, and recording—to name only some of the strings in his bow—had its best possible anniversary gift in the form of a massive U.K. No. 1 single and hit album made at his London recording studio.

Magnet/WEA pop-dance group D-Team's single "Things Can Only Get Better" and album "D-Team On Vol. 1" were both recorded at Roundhouse Studio, the complex run by Bron at Chalk Farm in northwest London.

The studio is relocating east of the city, where it will be known as Roundhouse (Saffron Hill). Bron, 61, regards the new studio, set to open in early June, as the project that will cap a multifaceted career.

"It's probably the last major thing I'll do in my business life," says Bron. "It takes time to establish. It's like a hotel—people leave your hotel, but they don't come back tomorrow. But I don't come back for six months. So it might take two or three years to get it into full swing."

Bron's days as a producer may be over, but the thrill of involvement with hit acts of the '60s is still evident, halfway through his fifth decade in the business. London-born but relocated to America for four years as a child during World War II, his fan industry experience came in Tin Pan Alley, thanks to his father, Sydney.

"My father started Bron's Orchestra Series [in 1930]," says Bron. "He had worked for Francis, David & Hunter, got fired because he was always late, ran a market stall

somewhere and sold music from the stall. He got this idea of collecting all the publishers' printed orchestrations and selling them to the dance band leaders at one point of sale, and then caught on extremely quickly. He wanted to become a publisher himself, and when I joined the family business I became part of it."

By the time Sydney Bron realized



GERRY BRON

that ambition, his son had gained two years' experience at Trinity College of Music, studying clarinet, composition, and harmony. Father and son had great success in publishing, with such hit artists of the day as Perry Como and Petula Clark, and the Brons had a piece of such seminal releases as Danny & the Juniors' "At the Hop," the Crystalles' "He's A Rebel," and hits by the Shadows and Gene Pitney.

The younger Bron was to have his greatest triumph to date with his heartthrob Pitney, becoming his personal manager and producing many of his hits. "One of my formative back-grounds in looking after Gene and going on tour with him, when he was supporting people like Billy J. Kramer and Cilla Black," says Bron. He extended further into artist management with a wide range of acts, including Marianne Faithfull, Uriah Heep, and Manfred Mann, with whom he became a chart producer from 1967 onwards, with such fondly

remembered international hits as "Ha! Ha! Said The Clown" and "The Mighty Quinn."

Instrumental in the establishment of the Roundhouse label via his connection with Phillips, Bron's next challenge arrived in 1970 when the chance came to launch his own Bronze label, respected as the home of progressive and hard rock by Uriah Heep, Manfred Earth Band, Motörhead, and others.

"I started by accident, because 18 months prior to this I signed a deal with Phillips as a record producer, and the first year I had to give them three acts," recalls Bron. "One of those, Uriah Heep, eventually became the biggest thing I'd ever done."

Bron recalls that the band "made 14 albums, all of which did more than a million. They were never gigging, but they were very successful."

Despite also running a successful air tax business, Bronze was to run off all its creditors in 1985, ending Bron's years as a label owner.

"Looking back, I think we provided an outlet and a service to certain types of bands that haven't really been replaced as an entity," he says. "I've found the current recession interesting, because you're reading the same horror stories about the banks pulling the rug out from under people like me. I experienced myself in 1985 and 1986."

But with his new Roundhouse complex preparing to open and Bron's managerial skills still being put to good use looking after leading record engineer James Reynolds (Pet Shop Boys, the Shamen), Bron has no time to be either nostalgic or regretful. "I don't like to look back too much, because I feel you're sitting on your laurels, really, and my big thing at the moment is designing a new studio," he says. "My father is 95. He is my dad, one of the things I learned from him is he never talks about the past. He's always talking about the future or what he's going to do at the moment. I think you can go learning forever."



PHISH PRAISE. Elektra recording group Phish just completed its third album for the label, "Hood." At Tarzana, Calif.'s Can-Am Recording, the help of blues sensation Alison Krauss, who sang on the track "I'll Count It." Pictured standing, from left, are band members Tim Faiman, Peter Anastasio, and Paul McColl; seated, from left, are Krauss, band member Mike Gordon, producer Paul Fox, and engineer Ed Thacker.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 9, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-CLUB
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	MY LOVE Little Tease/ T. Stroud, C. Dinapoli D. Grau (Warner Bros.)	PLAYER'S BALL Dutka/ Organized Noise (Lafaze)	GOT TO GET IT Culture Beat/ T. Fenslau (550 Music)
RECORDING STUDIO(S) Engineer(s)	CHEIRON (Stockholm, Sweden) Dennis Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Makran	ARDENT (Memphis, TN) John Hampton	BOSTOWN (Atlanta, GA) Neal Pogue	PARADOX (Darmstadt, GERMANY) Torsten Fenslau Torsten Fenslau Zweier
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	Neve V	SSL 4000 G	Tascam M-3600
MULTITRACK/ 2-TRACK RECORDING(S) (Noise reduction)	Sony APR24	Studer AB27	Mitsubishi X-850	Studer D82D	Alesis ADAT/ Tascam DA-3D
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Yamaha NS10	Genelec 1035A	Genelec 1031 A
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 467	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	CHEIRON (Stockholm, Sweden) Dennis Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Makran	MASTERFONICS (Nashville) John Hampton	BOSTOWN (Atlanta, GA) Neal Pogue	PARADOX (Darmstadt, GERMANY) Torsten Fenslau Torsten Fenslau Zweier
CONSOLE(S)	Soundtracs	SSL 4064G With Ultimatum	SSL 4056	SSL 4000G	Tascam M-3500
MULTITRACK/ 2-TRACK- RECORDING(S) (Noise reduction)	Sony APR24	Studer AB27	Otari OTR90	Studer AB20	Alesis ADAT Tascam DA-3D
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Hidley/Kinoshita Yamaha NS10	Genelec 1035A	Genelec 1031A
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	3M 996	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	HIT FACTORY Chris Gehring	PARADOX Torsten Fenslau
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing

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Familiar Issues Top Radio's NAB Agenda Execs Focus On Ad Sales, FCC, & Technology

■ BY ERIC BOEHLERT



Shakin' The Blues. Atlantic ace the Screamin' Cheatin' Wheelies, fresh off its album rock hit "Shakin' The Blues," stops by WFPX Charlotte, N.C. Pictured, from left, are band members Steve Burgess and Rick White; WFPX's Jack "Atrile" Anthony; and band member Mike Farris.

RIVALRIES THREATEN COUNTRY RADIO'S RELATIONSHIP WITH STARS

(Continued from page 3)

foot station vehicle in front of it and giving concert tickets to anyone who agreed to carry a KIKP banner into the arena and hold it up. Powers says these events were staged after calls to the promoter, to Arista Records, and to Jackson's then-manager were unsuccessful in resolving the situation.

Although they had the "present" on a Neal McCoy show and an in-studio visit from the artist scheduled for the day of the concert, staffers at WBCT Grand Rapids, Mich., were worried when McCoy did a telephone interview with rival WOLZ the day before. In response, WBCT's morning team led a hole through McCoy's CD on the air, sent the drill bit to the looking station, and canceled the interview with McCoy.

Even though WBCT PD Doug Montgomery brought the record again the next day (after Arista records shipped one to him overnight) and he says he patched things up with the label, he says, "Am I going to be real fair to play a new Neal McCoy record? Not as fast as I used to be."

In Scranton, Pa., WDLE/WDLIS VP/GM Mike McCormack claims that rival station WGGY threatened to drop Lorrie Morgan's records and refused to promote her show on the air because it didn't get the "pre-sens" for her concert. Then, just before the concert date, WGGY allegedly began calling itself the official Lorrie Morgan concert station on the air, despite the fact that the concert was WDLIS's (WGGY PD Mark Lindow declined to comment, and VP/GM Gerald Getts could not be reached at press time).

On the label side, too, there are plenty of stories. Chuck Thacker, director of national promotion for BNA Entertainment, recalls checking his office voice mail for messages while on vacation and hearing a PD threatening to pull every BNA artist off the air because the PD hadn't gotten a time buy from a concert promoter.

"We're between a rock and a hard place because, as long as there is more than one reporting station in a

market, we have to achieve airplay on both stations, and we can't play favorites," says Thacker. "I had a promoter ask me which station to work with. I refused to answer on the grounds that it may incriminate me."

At RCA Nashville, incidents of "records being held hostage" come up once or twice a month, according to VP of promotion Dale Turner.

Even concert promoters are feeling the heat of battle. "It's become a nightmare," says promoter Bob Romeo, president of the Omaha, Neb.-based Don Romeo Agency. "I get late calls and saying, 'Why are you using station B and not station A?'"

ARTISTS, LISTENERS NET MOST HURT

Most agree that artists are being punished unfairly as a result of station wars. "No artist wants to be or deserves to be in the middle of a local station conflict," says Sum Management president Jeff Davis, who handles Brother Phelps. "They have a relationship with all stations, and it's not fair for them to be a pawn."

For his part, McCoy says he was baffled by the Grand Rapids scuffle and calls the drilling incident "pretty tacky.... It doesn't seem right because I haven't got anything I did, but I'm the one it's taken out on," he says. "The ones that get hurt by it are us artists, and we're not trying to offend anyone."

At the recent Country Radio Seminar in Nashville, the rivalry issue came up during a panel attended by Clint Black, who got a hand when you stressed the importance of visiting all competing stations' towns, then later added wryly, "since you did clap when I mentioned visiting both stations, I'm going to [assume] there will be support for that when we're out on the road."

Later, Black suggested a deal in which he promised to work with only one station in a market if it promises not to play records by any other artists.

"I don't think anybody should ever punish the artist, especially if it's a hit song," adds KZLA PD RJ. Curtis, who says he stepped up the rotation

on Jackson's "Mercury Blues" when he believed KIKP had dropped it. "The only people you're cheating are your listeners. That's not a reasonable thing to do."

RAID ULTIMATELY HURTING ITSELF

By dragging artists into disputes, some believe that stations are ultimately hurting themselves. Some lead promotion reps and managers say they are not actively informing artists not to visit, cut liners for, or in any other way endorse any radio station. Managers like Lewis, whose client list includes Garth Brooks, also are refusing to let any station present their artists' concerts.

BNA's Thacker says he has told his clients "it's best to be as faithful with any station if it's going to be a volatile situation."

Romeo, who manages country newsmen Shawn Camp, says, "I've cautioned [them] to be careful. I tell [him], 'Go visit all three [stations] in [Continued on page 70]"

ing. Not surprisingly, the topic no longer dominates industry gatherings the way it did during the last year. But plenty are still curious about the details surrounding the mergers.

Discussing the "growing operational puzzle," David Hicks, GM at WKMI/WKFR/WRKR Kalamazoo, Mich., suggested keeping separate sales staffs and not cutting on-air or promotion staffs too deeply. In keeping with the tradition that there is no one right way to do a duty, Marilyn Kuhak, VP of sales at WMAZ/WNWS/WQLZ Springfield, Ill., offered the opposite advice. The stations' success, she said, sprang from having one sales staff pushing all three stations.

Radio Advertising Bureau president/CEO Gary Fries acknowledged the industry's recent ad revenue upswing, with 1993 up more than 5% from 1992. "We're really on a roll," he said.

As for the new media technology looming in the future, Fries said new offerings won't have that much effect on radio. After all, he said, didn't some predict radio's decline when Detroit started including tape decks in new cars? The real technological challenge, according to Fries, will lie on the business side in properly training sales people to be able to use the new forms of advertising and not letting other media pass radio by.

The use of interactive sales tools was discussed during the "Multimedia World: What's In It for Radio?" panel. Other forward-looking approaches included putting station programs and information on the Internet computer system (Billboard, March 26), establishing station interactive phone lines, and running infomercials. The latter, and the direct marketing that companies it, was championed by Paxson Communications CEO Bud

Paxson. "There's a lot of money out there," he told broadcasters. "Smell the roses for the convention."

FCC Commissioner James Quello was smelling the roses in Las Vegas. He was honored with NAB's Distinguished Service Award. A longtime favorite of the radio community (the former WJR Detroit GM was the first radio man to be named to the Commission), Quello accepted the award with his usual good-natured grace, or "becoming sense of self-unimportance," as he put it.

Ironically, while Quello basked in the glow of friends, his boss, new FCC chief Fred Handt, ranked more than a few by being a last-minute no-show for the convention. Handt instead traveled to an international telecommunications conference in Buenos Aires with Vice President Bush. He did, however, address the NAB attendees via satellite.

Although Quello is a well-known foe of Howard Stern, the closest the commission got to the radio jock was when he commented that it's a small percentage of broadcasters that causes problems for the entire industry.

The Commission's recent hefty fines for indecency were the topic of one panel discussion. "FCC Rules and Regulations: How to Survive the Filth Crime!" (During the panel's closing Q&A period, Stern

nemesis and Nevada resident Al Westcott made a surprise appearance.) But as the discussion progressed it was EEO violations, not fines for airing dirty words, that seemed to draw broadcasters in the audience.

As attorney Richard Zaragoza, a partner at Fisher, Wayland, Cooper, Leander & Zaragoza in Washington, D.C., pointed out, is now the Commission issued its guidelines on EEO hiring practices. The good news, he said, was that the rules were more predictable.

The bad news was that if you didn't follow them, you would be fined; violations would no longer go unnoticed.

Charles Kelley, head of enforcement at the FCC Mass Media Bureau, pointed out that equal opportunity hiring practices had top priority with the Commission, Congress, and the Clinton administration. "Pay very, very close attention to hiring practices. It is an important stuff." The Commission recently fined a cable system \$125,000 for EEO violations.

Kelley and other broadcast lawyers on the panel said the number of women and minorities hired is not what the FCC will look at come review time, but rather the number of minority and female applicants interviewed for every station opening. Stations must be able to prove that they sought qualified candidates among these two groups. "You have to move beyond passive recruitment," Kelley warned.

Two Radio Services Debut Products Help Pros Stay In Touch

NEW YORK—In the volatile world of radio, two newly introduced products may make it easier to keep in touch with both broadcasters and the stations they program.

Dallas-based Media Technology has introduced Media Dialup, a national network of radio listen lines that can be used to monitor stations in other markets from a touch-tone phone.

The service currently is available for four markets: New York, Los Angeles, Chicago, and Dallas. Users can dial into the market, select which band they would like to monitor, then press a # on the phone to skip to the next lowest frequency or #6 to skip to a higher frequency.

Media Dialup is sold on a subscription basis with no additional per-use fees.

To help keep track of broadcasters who are constantly on the "Virginia-based" training Edge Communications' Marketing Edge Cyber-Jock, an electronic mail directory for radio.

The directory listing includes names, stations, formats, cities, countries, and e-mail addresses for broadcasters, and will be updated at least six times a year. The service will be available for downloading through major on-line services such as CompuServe, Prodigy, and America Online. It currently is available in the Broadcast Professionals Forum on CompuServe. PHYLLIS STARK

Album Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. [10 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.]

	NO.	TRK.	NAME OF SONG	ARTIST	
			TRACK TITLE ALBUM TITLE (or Artist)	ARTIST (and/or Producer, Label)	
1	7	1	2	KEEP TALKING THE CUSTOM BELL	1. rank of No. 1 PINK FLOYD O'DONIA
2	1	1	9	NO EXCUSES JOY OF LIFE	◆ ALICE IN CHAINS GUN
3	3	4	5	THE CALLING JAZZ	YES WIDEORANGE
4	2	2	13	DEVICES ARE WILD HUMAN NATURE	AEROSMITH GUITAR
5	5	5	4	HIGH FENCES INDIGO	SAMMY HAGAR SUTLIN
6	6	7	6	SPOONMAN SPOON SOUNDS	◆ SOUNDGARDEN SUTLIN
7	4	3	15	MIXED BONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS SUTLIN
8	8	8	5	BREAKAWAY RATZ	◆ 21 TOP ROA
9	9	6	8	HIGH ROAD EASY MIDNIGHT	◆ SASS JORDAN MIDNIGHT
10	10	9	7	NODBODY'S HERO NODBODY	RUSH A&M
11	11	18	6	BACKWATER THE MOUNTAIN	◆ MEAT PUPPETS DISCORD
12	12	5	7	HARD ACT TO FOLLOW BETTER CAGE	◆ BROTHER CANE DISCORD
13	15	16	7	THEY COLO IN THE WINTER BETTER CAGE	CRY OF LOVE VULNERA
14	11	11	20	LDW YOUR BEST	◆ CRACKER DISCORD
AIRPOWER					
15	23	30	5	DISSIDENT YOUR BEST	PEARLY JAM EAST
16	13	12	9	MOOLIGAN'S HOLIDAY MOOLIGAN	◆ MORTAL CLIMB EAST
17	17	13	6	SHE'S MY MACHINE YOUR FIGHT AND MY FIGHT	◆ DAVID LEE ROTH MIDNIGHT
AIRPOWER					
18	22	—	2	WOKED UP WITH A MONSTER THE NEW MONSTER	◆ CHIP TUCKER DISCORD
19	15	10	17	ALL APOLOGIES IN LITERO	◆ NINRYANA DISCORD
20	25	32	4	DISARM THE NEW MONSTER	◆ SMASHING PUMPKINS DISCORD
21	20	20	23	MARY JANE'S LAST DANCE & TONY PETTY & HEARTBEATS THE MARY JANE'S LAST DANCE (PART 2)	◆ COLLECTIVE SOUL MAYNARD
22	33	40	3	SHINE ILLUSIONS AND THINGS I'VE LEARNED	◆ CANDELOBO MAYNARD
23	17	17	19	YOU CHILDREN	◆ CRASH TEST DUMMIES MAYNARD
24	21	21	24	DAUGHTER DAUGHTER	◆ PEARL JAM EPC
25	18	14	11	ON MY IN THE SUN PETER FRAMPTON	PETER FRAMPTON REALLY
26	24	22	22	CREEP THE NEW MONSTER	◆ STONE TEMPLE PILOTS DISCORD
27	39	—	2	MMM MMM MMM MMM DISCORD	◆ CRASH TEST DUMMIES MAYNARD
28	27	27	23	FOUND OUT ABOUT YOU THE NEW MONSTER	◆ GUN BLOSSOMS A&M
29	25	24	9	RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES	◆ THE SCREAMIN' CHEETAH WHEELIES DISCORD
30	28	25	21	MOTHER THE SPOONMAN	◆ OANZIE AMERICAN
31	35	37	3	LOVE SNAKIN' UP ON YOU THE NEW MONSTER	◆ BONNIE RAITT DISCORD
32	32	33	7	PRISON SEX PRISON SEX	◆ TOOL DISCORD
33	31	26	24	BAD THING BETTER	◆ CRY OF LOVE VULNERA
34	34	36	8	BELIEVE BETTER	◆ DIG MAYNARD
35	37	36	3	WE ALL FALL DOWN THE NEW MONSTER	BLUE MURDER DISCORD
36	38	29	21	OTHER GENERATION... THE NEW MONSTER	◆ FURY IN THE SLAUGHTERHOUSE DISCORD
37	38	29	21	OLD FIRE CO-INTERPRETS	RUSH A&M
38	40	38	24	AMAZING THE NEW MONSTER	◆ AEROSMITH GUITAR
HOT SHOT DEBUT					
39	NEW	23	13	LOSER THE NEW MONSTER	◆ BECK DISCORD
40	30	23	13	ANIMAL THE NEW MONSTER	◆ PEARL JAM EAST

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ♦ Vortex is available. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	25	PUSH CARE	◆ STONE TEMPLE PILATS PILATS
2	2	2	28	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ
3	4	4	16	NO RAIN NO RAIN	◆ BLIND MELON CAPTAIN
4	2	2	20	PEACE PIPE BETTER	◆ CRY OF LOVE LOVE
5	5	5	20	HEY JEALOUS HEY JEALOUS	◆ GIN BLOOM GEM
6	8	8	23	GOT NO SHAME GOT NO SHAME	◆ BROTHA CAME CAME
7	6	6	37	HARD TO HANDLE HARD TO HANDLE	◆ THE BLACK CROWES WINTERBORN
8	7	7	40	BAD TO THE BONE THE BADDEST OF US ALL	◆ GEORGE THOROGOOD ANGEL
9	—	—	29	LIVIN' ON THE EDGE LIVIN' ON THE EDGE	◆ AEROSMITH GETTY
10	—	—	10	RUNAWAY TRAIN RUNAWAY TRAIN	◆ SOUL ASYLUM ASYLUM

Radio

WTEM Goes Beyond Calls Of Duty

LOS ANGELES—Affiliates of Unistar Radio Networks' syndicated Don Imus morning show participated in the jock's annual radiothon to benefit the fight against Sudden Infant Death Syndrome (SIDS) on March 30-31.

At least one affiliate, all-sports WTEM (the Team) Washington, D.C., went beyond just carrying the radiothon. That station hosted a live breakfast broadcast at the Old Ebbitt Grill near the White House and brought along its own personalities to participate in the radiothon. All proceeds from the breakfast will go to the C.J. Foundation for SIDS.

Nationwide, a toll-free number was given out on Imus-affiliated stations to collect donations.

POLITICALLY INCORRECT PICNIC
KMJ Fresno, Calif., hosted the "KMJ Dittohead BBQ And Politically Incorrect Picnic" March 12. The event was, of course, for fans of the popular syndicated talk host Rush Limbaugh.

**PROMOTIONS
AND
MARKETING**
by Carrie Borzillo

Included in the picnic was a "politically incorrect" cooking contest with four categories—spotted owl (fowl), Flipper (fish), k.d. lang (red meat and pork), and road kill (everything else).

Other events included a condoms for squirt guns exchange, a politically incorrect costume contest, an Al Gore Tree Hugging contest, and a Miss Dittohead pageant.

IDEA MILL: SUPER SAVERS

The Beverly Hills, Calif.-based Sunrise Group is introducing customized computer screen savers as the "bumper sticker for the information superhighway." The screen savers (moving images that prevent one image from getting "burned into" a computer screen when it is not in use) can display a radio station's logo or positioning statement for listeners' home or office computer use.

The initial version runs in Windows, and versions for Macintosh and DOS are in development.

Blair Behar and Joe Hemp, two young artists at Ketchum Advertising, came up with a clever poster campaign for the classical radio stations of the University of Southern California, which include KUSC Los Angeles, KCPB Oxnard, KFAC Santa Barbara, and KPSC Palm Springs.

The posters attempt to bridge the gap between today's youth and the classical music stations with such copy as "Free-spirited, long-haired teen-age rebels have always been on our playlist" along with a picture of Mozart.

The other posters read: "We were playing dance music for girls in mini-skirts long before Ma-

donna" (featuring a dancer in a tutu for "Swan Lake"); "Not all anti-establishment protest songs were written by Bob Dylan" (featuring Beethoven); "Tonight we're gonna party like it's 1699" ("Could This Be The Real Godfather Of Grunge!"); (featuring Jean Philippe Rameau); and "He wrote songs about murder, betrayal, jealousy, suicide, treason, slavery, illness, and deformity. And you thought Morrissey was depressing!" (featuring Giuseppe Verdi).

WMMO Orlando, Fla., teamed with the 11 central Florida Target stores to debut the "WMMO New Music File," an end-cap display featuring new music by new and established artists bearded on the station. The on-going promotion began March 15 and has featured Darden Smith, Sheryl Crow, Squeeze, and Gln Blossoms.

lumbia, gave away a jeep in its contest cleverly titled, "We're Not Cheap, We're Giving Away A Jeep." Listeners had to decode the Speedy Muffler King phrase which was aired speeded up, to qualify for a brake shoe. The owner of the shoe that fit the jeep won it.

WLS Chicago morning co-host Don Wade is capitalizing on the first family's troubles in the White House. Development project controversy by giving away red, white, and blue campaign buttons that read "Gore In '94: Don Wade's WLS Talkradio Whitewatergate Celebration Committee." The station has given away or sold more than 10,000 buttons since March 14. For each button sold for \$1, the station is donating 50 cents to defray the cost of the special prosecutor's investigation of Whitewater.

Modern Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

#	TRK	DATE	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
#	TRK	DATE	WEEKS ON CHART	PEAK POSITION	ALBUM TITLE (IF ANY)	LABEL/TEST
(1)	1	4			*** No. 1 *** THE MORE YOU IGNORE ME...	2 weeks at No. 1 • MORRISSEY GLOUCESTER
(2)	3	3	7		RETURN TO INNOCENCE	• ENIGMA SPICE
	3	2	1	11	GOD	• TORI AMOS ATLANTIC
	4	5	5	9	NO EXCUSES JAB OF LIPS	• ALICE IN CHAINS GOLUMBA
	5	4	12	3	MMM MMM MMM GOD KNOWS HIS FEET	• CRASH TEST DUMMIES ATLANTIC
(8)	7	7	6		13 STEPS LEAD DOWN	• ELVIS COSTELLO WARNER BROS.
	7	6	6	16	LOSER	• BECK GUSTO
	8	9	9	17	DISARM	• SMASHING PUMPKINS VIRGIN
(9)	10	16	15	3	SPOONMAN SUPERHEROIN	• SOUNDGARDEN A&M
	11	9	8	9	LEAVING LAS VEGAS TUSCANY ROCK MUSIC CLUB	• SHERYL CROW A&M
(11)	12	9	8	4	CAN'T GET OUT OF BED	• THE CHARLATANS SIRGUNS
(12)	22	22	3		POSSESSION LONGVIEW (TOWARD ECSTASY)	• MARGARET MACGLACHLIN RCA/RED WAGON
(13)	15	18	4		GREEN DAY	• GREEN DAY REPRISE
(14)	17	15	6		BACKWATER HIDE FROM US	• MEAT PUPPETS GUSTO
	15	21	10	—	MR. JONES MUSIC AND NOTHING AFTER	• COUNTING CROWS GUSTO
(15)	20	—	2		I'LL TAKE YOU THERE THE MORE YOU IGNORE ME...	• GENERAL PUBLIC EPS
	17	10	12	19	ALL APOLOGIES IN IT FOR THE MONEY	• NIRVANA GEOGRAPHIC
	18	13	14	6	BEERY GENERATION... MONDO	• FURY IN THE SLAUGHTERHOUSE GUSTO
	18	18	21	7	ELDERLY WOMAN... THE ELDERLY WOMAN... THE ELDERLY WOMAN...	PEARL JAM EPIC
					*** AIRPOWER ***	
(20)	25	28	3		CUT YOUR HAIR DON'T MAKE CHOCOLATE RAIN	• PAVEMENT SLIP DISC
(21)	NEW ►	1			ROCKS GOD OUT BUT DON'T GIVE UP	• PRIMAL SCREAM SIRE/REPRISE
	22	19	17	25	LAID LAID	• JAMES ATLANTIC
	23	23	25	3	POSITIVE BLEEDING	• UERGE OVERKILL GETTY
(24)	NEW ►	1			BIZZARE LOVE TRIANGLE	• FRENTE!R MINICAT
	24	14	11	12	GET OFF THIS	• CRACKER GUSTO
	25	21	13	11	WATCH THE GIRL DESTROY ME COOLMAN DISCO	• POSSUM DUNCAN INTERSCOPE
	26	24	—	2	YOU MAKE ME THE THIEF OF...	• SINEAD O'CONNOR GUSTO
(28)	NEW ►	1			SELLING THE DRAMA RADIOHEAD	• RADIOHEAD JACOBS
	27	26	26	23	DREAMS	• THE CRANBERRIES WEA
(30)	NEW ►	1			KIM THE WAITRESS	• MATERIAL ISSUE

Recurrents are titles which have appeared on the Album Rock Tracks chart for 25 weeks and have advanced beyond the top 25.



MODERN ROCK COMES INTO ITS OWN

(Continued from page 1)

the modern rock side, the format simply carries more weight today. Modern rock airplay "means more than it did in terms of sales, listener loyalty, and [reaching] an active fan base," says Max Tolkoff, former WFNX Boston PD, who now runs the alternative independent promotion company Mutant.

Buch agrees. "In the past, we wouldn't have depended on modern rock as a format like we do today." He points out that more markets play home to commercial alternative stations that are winning higher ratings (Billboard, Feb. 26).

Part of top 40's interest is based on the format's age-old formula: Play what's popular. Today, the process has a distinct chronology. A single starts at modern rock, hits an active record-buying audience and receives a quick bump at modern MTV. Then, in the video, sales shoot up more, and top 40 adds it, since the format's mission is to play the hits. When the process reaches label execs, the video, sales mean the difference between selling 60,000 and 600,000 albums.

TOP 40 GETS THE FEELING

What's changed in the equation lately is the speed with which singles hit modern rock and then affect top 40. "Today, top 40 reactions for modern singles are immediate," says Tolkoff. "Record companies see [sales impact] happen at alternative and they want to see it happen at top 40 faster." In the past, labels waited 8-12 weeks before engineering a crossover attempt. That lead time has been shortened in many cases to 4-6 weeks.

Another fundamental shift involves modern rock programmers. Just a few years ago, labels routinely brushed when the acts crossed over. Some even dropped the artists for fear that crossover acts were overexposed and no longer worth the modern rock slot.

Due to a new mid-set label promotion managers say that hurdle has been cleared. According to Westfield, Pollock, modern rock PDs are now anxious to hear about multiplatform plans and eager to embrace potential hits. "They're

Buzz Bin Acts Score At Radio MTV A Boon For Modern Rockers

NEW YORK—MTV's support of modern rock acts has been crucial in creating the current crossover trend. Along with the weeknight "Alternative Nation" program, MTV embraces scores of new acts through its influential Buzz Bin category. Below is a partial list of Buzz clips from the past 12 months. All the accompanying singles started at modern rock radio and moved, or were pitched, to top 40.

• "The More You Ignore Me, The Closer I Get," Morrissey (Sire/Reprise).

• "Laid," James (Fontana/Mercury).

• "Mmm Mmm Mmm Mmm," Crash Test Dummies (Arista).

• "Collective," Stereo MCs (Gee Street/Island/PLG).

• "Sweet Lullaby," Deep Forest

not flinching from success," says Todd Bission, director of alternative promotion at Columbia. "You can take pride if a record starts in your format and moves on to bigger and better things," says Richard Sands, OM/PD at modern rock KITS (Live 105) San Francisco.

FURIOUS PITCH

The problem modern rock programmers now face is the vast number of acts being pitched as labels try to take advantage of the format's golden touch.

"To build a credible base, you need a credible format," says Pollock, referring to label marketing strategies. No other format can afford the type of instant legitimacy that modern rock does.

Due to a new mid-set label promotion managers say that hurdle has been cleared. According to Westfield, Pollock, modern rock PDs are now anxious to hear about multiplatform plans and eager to embrace potential hits. "They're

650).
• "Mr. Jones," Counting Crows (DGC).

• "Cantaloup," US3 (Blue Note/Capitol).

• "Linger," the Cranberries (Island/PLG).

• "Cannonball," the Breeders (A&D/Elektra).

• "Today," Smashing Pumpkins (Virgin).

• "No Nuts," Blind Melon (Capitol).

• "P'Nthony," Porno For Pyros (Warner Bros.).

• "Runaway Train," Soul Asylum (Columbia).

• "She Kissed Me," Terence Trent D'Arby (Columbia).

• "Sleeping Satellite," Tashin Archer (SBK/ETG).

• "Collective," Stereo MCs (Gee Street/Island/PLG).

"Identity and image are the biggest assets the format has," agrees Ted Volk, director of alternative promotion at Geffen. Just ask Terence Trent D'Arby. Considered about being perceived as a disposable top 40 artist (a format he'd had success with in the past), D'Arby, his manager, and Columbia executives decided to downplay top 40 and instead work singles from the 1993 release, "Symphony or Damn," primarily at modern rock radio.

That power of perception has encouraged others to emigrate towards modern rock. For instance, the format seemed an unusual place for the neo-classic rock band Counting Crows to get the massive exposure. (That, after a brief introduction at album alternative.) Geffen executives agree that a few years ago the band would have bowed at album rock.

The same goes for Sheryl Crow, whose guitar roots single, "Leav-

ing Las Vegas," scored a hit at modern rock this year. (Her label, A&M, is working the single at top 40.) A&M senior VP/GM Jim Gaerino points out that modern rock rotates its songs just as fast as top 40 and sells lots of records. Consequently, "It's an ideal place to start an artist."

GOING LEFT-OF-CENTER

From his perspective, Live 105's Sands says it is clear that record labels (and MTV) are trying to cash in on modern rock's success by pitching (or airing) far more left-of-center artists.

Modern rock singles and acts crossing over to top 40, via album rock, is nothing new. Modern English, Simple Minds, U2, and R.E.M. were just a few who benefited from the '80s migration. What's changed (particularly during the last 6-8 months) is the sheer number of moves.

Nirvana's late 1991 single "Smells Like Teen Spirit" marked a return of the new rock crossover hit. But it was the success last year of the Smashing Pumpkins that cemented the trend. On this week's Modern Rock Tracks chart, eight of the top 10 entries have been worked at top 40.

In the not-too-distant past, "people didn't care what was a hit on modern rock," recalls Columbia's Bission. "Now," says Mutant's Tolkoff, "everybody wants to be involved."

That top-down interest at labels has translated into prestige for modern rock departments. No longer seen as an outpost for college interns, alternative promotion is recognized within labels for what it's become or has the potential to become: "A financial powerhouse," says Thomas Westfall, director of national alternative promotion at RCA.

The upward flow has a downside, however, which Bission identifies as "more pressure to succeed. Columbia sees the benefits for Soul Asylum [crossing to top 40 with Runaway Train] and, like any good company, they want more of it."

constructed, and now operates, a main studio in Las Vegas. The FCC, however, found that "compliance does not alter the nature of the original conduct, but that it did not undertake corrective action until after our letter of inquiry." It also ruled that market size is a downward adjustment criteria."

In other news, Fairview Communications successfully convinced the FCC to lower a \$5,000 fine levied last year after a jock on its station, WBHT Scranton, Pa., broadcast a conversation without first receiving permission. The FCC did not agree that the incident was minor, but lowered the fine to \$3,000 "considering the station's history of overall compliance."

Hits! in Tokio

Week of March 26, 1994

1. Gaudi Gaudi, Linda Mendez
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New Penalties Due From FCC Against EEO Violators

BY BILL HOLLAND

WASHINGTON, D.C.—Following warnings to broadcasters by FCC officials last March, the Federal Communications Commission (FCC) is now threatening to impose penalties on stations that violate the Equal Employment Opportunity Act. The FCC's Media Bureau said last week that stations which have violated the guidelines.

A source in the bureau says the penalties will be released next week. Meanwhile, the FCC will soon release a list of about 100 AM stations that have been given the green light to migrate to the ex-

posed AM band (1605 kHz, to 1705 kHz). According to AM branch chief Jim Burtie, the commission must first process several petitions for reconsideration from applicants.

Of the many stations that have volunteered to shift to the new band, the FCC has less interference, the commission initially ranked 688 stations that technically were the most crowded (or crowding) in the existing band.

Burtie says the final number of migrating stations "depends a lot on whether they fit [the co-channel spacing requirements]. There's a lot of stations in the Northeast, Texas, and California. The optimum number on the list is about 150, but there probably will be less, maybe a lot less. The com-

puters are making the [spacing rule] decisions now."

MAIN STUDIO BLITZ DRAWS \$25,000
The FCC has ordered KBCB, Inc.'s KBAC Las Vegas, N.M.

WASHINGTON ROUNDUP..

(Santa Fe, N.M. market), to pay a \$20,000 fine assessed in 1991 because it had violated its so-called studio rule. The FCC has ordered KBCB, Inc. to pay a \$25,000 fine assessed in 1991 because it had violated its so-called studio rule. The FCC has ordered KBCB, Inc. to pay a \$25,000 fine assessed in 1991 because it had violated its so-called studio rule.

Hot Adult Contemporary™

Compiled from a nationwide survey of singles played on 600 adult contemporary stations. Singles are ranked by the number of stations they were played on. Singles are ranked by the number of stations they were played on.

WEEK	LAST WEEK	THIS WEEK	TITLE (ARTIST & NUMBER OF STATIONS PLAYING)	ARTIST
1	1	15	NOW AND FOREVER (RICHARD MARX) COLUMBIA 72904	★ RICHARD MARX
2	2	20	THE POWER OF LOVE (CELINE DION) ATLANTIC 87200	★ CELINE DION
3	2	3	EVERDAY (PHIL COLLINS) ATLANTIC 87200	★ PHIL COLLINS
4	5	10	WITHOUT YOU (MARIAH CAREY) COLUMBIA 72904	★ MARIAH CAREY
5	4	18	BREATHE AGAIN (TONI BRAXTON) A&M 87200	★ TONI BRAXTON
6	7	15	HAVING A PARTY (ROD STEWART) COLUMBIA 72904	★ ROD STEWART
7	6	6	SAD I LOVED YOU... BUT I LIED (MICHAEL BOLTON) COLUMBIA 72904	★ MICHAEL BOLTON
8	7	7	PLEASE FORGIVE ME (BRYAN ADAMS) COLUMBIA 72904	★ BRYAN ADAMS
9	12	18	STREETS OF PHILADELPHIA (BRUCE SPRINGSTEEN) COLUMBIA 72904	★ BRUCE SPRINGSTEEN
10	18	5	LOVE SNEAKIN' UP ON YOU (SONNIE RAFT) COLUMBIA 72904	★ SONNIE RAFT
11	7	18	BECAUSE THE NIGHT (10,000 MANIACS) COLUMBIA 72904	★ 10,000 MANIACS
12	18	7	COMPLETELY (MICHAEL BOLTON) COLUMBIA 72904	★ MICHAEL BOLTON
13	18	18	HELLO (MARIAH CAREY) COLUMBIA 72904	★ MARIAH CAREY
14	18	18	SEE CLEARLY NOW (JIMMY CLIFF) COLUMBIA 72904	★ JIMMY CLIFF
15	18	18	JESSIE (JOSHUA KADISON) COLUMBIA 72904	★ JOSHUA KADISON
16	18	20	THE SIGN (JACE JOHNSON) COLUMBIA 72904	★ JACE JOHNSON
17	18	18	THE SONG OF DREAMS (BILLY JOEL) COLUMBIA 72904	★ BILLY JOEL
18	18	18	ALL FOR LOVE (BRYAN ADAMS/ROD STEWART/SING) COLUMBIA 72904	★ BRYAN ADAMS/ROD STEWART/SING
19	18	18	LULLABY (GOODNIGHT, MY ANGEL) (BILLY JOEL) COLUMBIA 72904	★ BILLY JOEL
20	18	22	THE ONES YOU LOVE (RICK ASTLEY) COLUMBIA 72904	★ RICK ASTLEY
21	22	25	IN WALKED LOVE (EXPONE) COLUMBIA 72904	★ EXPONE
22	22	18	WHAT MIGHT HAVE BEEN (LITTLE TEX) COLUMBIA 72904	★ LITTLE TEX
23	20	18	ALL ABOUT SONG (BILLY JOEL) COLUMBIA 72904	★ BILLY JOEL
24	18	18	WE'RE NOT THERE (IN THE MORNING) (HEART) COLUMBIA 72904	★ HEART
25	18	18	ROCK AND ROLL DREAMS COME THROUGH (MEAT LOAF) COLUMBIA 72904	★ MEAT LOAF
26	29	31	★ ★ ★ ★ ★ BABY I LOVE YOUR WAY (BIG MOUNTAIN) COLUMBIA 72904	★ BIG MOUNTAIN
27	18	24	ALL THAT SHE WANTS (JACE JOHNSON) COLUMBIA 72904	★ JACE JOHNSON
28	29	7	FLY REMEMBER (MADONNA/LENA TAYLOR/INOS) COLUMBIA 72904	★ MADONNA
29	24	24	ADAM (JANET JACKSON) COLUMBIA 72904	★ JANET JACKSON
30	35	2	BEAUTIFUL IN MY EYES (JOSHUA KADISON) COLUMBIA 72904	★ JOSHUA KADISON
31	28	27	LINGER (THE CRANBERIES) COLUMBIA 72904	★ THE CRANBERIES
32	30	29	FOR WHOM THE BELL TOLLS (JACE JOHNSON) COLUMBIA 72904	★ JACE JOHNSON
33	31	26	DO YOU ANYTHING FOR LOVE (MEAT LOAF) COLUMBIA 72904	★ MEAT LOAF
34	32	30	BECAUSE OF LOVE (JANET JACKSON) COLUMBIA 72904	★ JANET JACKSON
35	36	36	OH NO, NOT MY BABY (LINDA RONSTADT) COLUMBIA 72904	★ LINDA RONSTADT
36	34	34	TWO STEPS BEHIND (DEF LEPPARD) COLUMBIA 72904	★ DEF LEPPARD
37	38	2	IN THE TIME IT TAKES (BETH NIELSEN/CHAPMAN) COLUMBIA 72904	★ BETH NIELSEN/CHAPMAN
38	37	35	BETTER THAN YOU (LISA KATHAN) COLUMBIA 72904	★ LISA KATHAN
39	33	33	JUST ABOUT YOU (GIN BLOSSOMS) COLUMBIA 72904	★ GIN BLOSSOMS
40	33	35	RAIN (MADONNA) COLUMBIA 72904	★ MADONNA

Records showing an increase in positions on the previous week, regardless of chart movement. Arrivals reported to have dropped below 100 stations for the first time. ★ Voluntary availability. © 1994, Billboard/Communications

NOT ADULT CONTEMPORARY RECURRENTS

WEEK	LAST WEEK	THIS WEEK	TITLE (ARTIST & NUMBER OF STATIONS PLAYING)	ARTIST
1	1	1	DREAMLOVER (MARIAH CAREY) COLUMBIA 72904	★ MARIAH CAREY
2	2	2	FIELDS OF GOLD (STING) COLUMBIA 72904	★ STING
3	3	4	I'M FREE (JON SECADO) COLUMBIA 72904	★ JON SECADO
4	4	5	ANOTHER SAD LOVE SONG (TONI BRAXTON) A&M 87200	★ TONI BRAXTON
5	5	6	I DON'T WANNA FIGHT (TINA TURNER) COLUMBIA 72904	★ TINA TURNER
6	6	3	LET'S GO TO BED (ROD STEWART) COLUMBIA 72904	★ ROD STEWART
7	7	8	IF I EVER LOSE MY FAITH IN YOU (STING) COLUMBIA 72904	★ STING
8	8	9	JUST ANOTHER DAY (JON SECADO) COLUMBIA 72904	★ JON SECADO
9	9	7	DO YOU BELIEVE IN US (JON SECADO) COLUMBIA 72904	★ JON SECADO
10	—	10	DON'T TAKE AWAY MY HEAVEN (AARON NEVILLE) COLUMBIA 72904	★ AARON NEVILLE

Records are listed which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below 100 stations.

Radio

Billboards

of the week™

John Hayes
KTCL Denver

NOT MANY MODERN rock stations can say they have been in the format since the late '70s. Even fewer P.D.s can say they have been programming the format that KTCL Denver and its P.D. John Hayes, are the only stations.

Not only has Hayes been in the format that long, he's actually been at KTCL that long. Until fairly recently, however, Hayes labored in relative obscurity.

In the shadow of industry darling KBCO, and located 60 miles north of Denver in Fort Collins, Colo., 100,000-watt KTCL was recognized by few people, and those who did recognize it didn't consider it a Denver station. Thanks to some positive press, a few technical adjustments, and a 1.4-3.0 jump in the fall 1993 Arbitron ratings, however, the industry is now buzzing about KTCL more than 20 years after it first began doing what it's doing.

Like many FM stations at the time, KTCL was programming a free-form album rock format when Hayes joined in 1979 after graduating from college. His only experience was at one other station, KJLH Logan, Utah, where he worked as MD while attending school. A year into the KTCL job, he was upped to MD when the station began evolving from its folk sound toward the then-popular punk sound. In 1981 he became P.D. a job he has held ever since.

Since then, KTCL has followed the progressive music trends. "That's what alternative is all about, defining the music of the day," says Hayes. "We could have either gone with what audiences from the late '70s, or we could have catered to the younger crowd and let the older ones go. We decided to do [the latter]."

The station did not let go of its older artists as easily. "Bands like the Clash and Depeche Mode—we never let them go," says Hayes. "We held onto the core and kept an eye on the future."

Nevertheless, throughout the '80s Hayes had been whittling down the playlist from its early-'80s high of 10,000 records. Even as late as the early 1990s, Hayes says the station was still playing "a real wide variety of songs. I would almost say we were playing too many songs for people to really grab onto. I think we were listening to too much." In 1992, he decided to "focus on the best stuff from our past" and tighten up the format a bit.

Last fall, when the station took that huge ratings leap, was about the time Hayes says he "defined the core artists: Depeche Mode, U2, the Cure, R.E.M., and decided what artists we were going to base our music around." Now, he says, whenever the station plays a "left field" record, "we need the listener back in with a huge hit."

Hayes has changed the station's presentation last fall, cutting the DJ chatter while still making the station

more upbeat. He also began positioning the station aggressively as "the adventure," a slogan now used five times an hour on the air.

"We became more of a full-service station... We realized it didn't want people to tune away for any reason," he says.

Musically, the station is now 40% current, 20% recent, and 40% oldies, most of which date back no further than 1975. The core audience is 18-34 with an emphasis on 18-24. The audience gender split is approximately 60% male.

Here's a recent afternoon hour: Alice In Chains, "No Excuses"; Big Head Todd & the Monsters, "Broken Hearted Savior"; Pearl Jam, "Daughter"; Morrissey, "The More You Ignore Me, The Closer I Get"; the Cure, "The Walk"; Crash Test Dummies, "Here I Stand Before Me"; Björk, "It Is Not Sometime"; the Clash, "Police And Thieves"; Suzanne Vega, "99.9%"; Big Bad Dynamite, "Just Play Music"; Smashing Pumpkins, "Disarm"; Gong Gong Gong, "Whole Day Off"; and Green Day, "Longview."

Hayes says there, the station has improved its coverage in Denver through what Hayes calls "technical manipulations," but on-air the station steers clear of identifying itself with a particular city. "We treat every city like we're there," says Hayes. "The station's legal ID is 'KTCL Ft. Collins/Denver/Boulder.'"

KTCL currently is No. 11 in Denver's 12-plus ratings, but Hayes has set himself a goal of reaching the market's top five by January 1995.

Rival KBCO, which programs an album alternative format, continues to be successful, and Hayes says Denver is "fortunate to have both them and us. Between the two of us, it is a healthy variety of music."

Compared to KBCO, however, Hayes says KTCL is "much more high energy... and we play a lot more current than they do."

Throughout the '70s and '80s, Hayes says, the two stations were very similar musically, and KBCO was always the ratings winner. "They won in the '80s... I think in the '90s, it really is our turn now," he says.

In addition to KBCO, the station competes with classic rock KRFZ (63-74), the alternative of music KAZY (15-1.9), and album rock KBPI (4.5-8.8), which is set to change to country shortly.

KTCL does little marketing but is involved in many of the concerts that come to town and presents seven club nights a week, including three in Denver, two in Boulder, and two in Fort Collins. The station also is heavily involved in outdoor sports, which are extremely popular in Colorado, particularly skiing and bicycle races.

PHYLIS STARR

RIVALRIES THREATEN COUNTRY RADIO'S RELATIONSHIP WITH STARS

(Continued from page 67)

town, and if it causes a problem or some other situation, I say, 'Let's not go to any of them.'"

Bobby Kravitz, Atlanta Nashville's senior strategist of artist promotion, is among those who believe that such activity ultimately hurts the stations. "What's made the format so unique and such a pleasure to be in... is the relationship with the artists, [which] will be lost if it gets into where we don't do anything for anyone," he says.

WFOC Baltimore PD Bob Moody says the threat to the close station/artist relationship is "a very real danger. Even in a noncompetitive situation, we're finding it hard to get artists to do things for that very reason." WBCV's Montgomery also is feeling

some of that backlash. Both his station and WFOC are hosting listener appreciation concerts a week apart this summer, and Montgomery says booking acts has been tough because "certain artists don't want to get into that battle. We have reason to believe that one artist rerouted away from the whole area so he wouldn't have to deal with either of us."

LOOKING FOR ANSWERS

Despite discussion of the issue at recent conventions and at the meetings of the Nashville managers group, no one has yet come up with a real solution to the problem. However, many express regret that it has gotten so far out of hand.

"We've all built country music to

where it is today, and I would hate to see it all knocked down because of a squabble," says Romeo.

Lewis is among those looking for a solution. "Hopefully, the fact that there's so much concern will be enough for stations to reassess how they're doing business," she says. Lewis warns, however, that if radio rivalries persist, "I'll find alternative ways to market."

WFOC's Moody believes the solution lies on the radio side. "We're going to have to give a little," he says. "Radio is going to have to look for ways to accommodate the artists a little better."

Adds McCoy, "I sure hope they find a solution before they drill any more holes in my records."

M Street: Radio Activity On The Rise, Listeners Dispute KKFR Commercial

THE JOB OF KEEPING track of station sales, format and call letter changes, and other FCC-related matters just keeps on getting tougher.

According to newly released figures from the M Street Program, 1993 brought 1,142 station sales, 1,101 format changes, 636 call letter changes, and 73 frequency changes. All of those figures are up from 1992, which brought 825 station sales, 1,644 format changes, 577 call letter changes, and 66 frequency changes.

Station sales, which experienced the most dramatic growth, were up in all market sizes. According to M Street publisher Robert Unnatch, "More real estate prices, forced sales by bankers, and disposals led the charge."

For the third year in a row, there were fewer new stations in 1993. The FCC granted just 177 new construction permits last year, down from 313 in 1992 and 422 in 1991.

In other news, controversy erupted in Phoenix when two JOY KKFR (Power 90) inventors to appear as extras in the new movie *Boyz n the City*, wrote a Phoenix Gazette article, in which the director had to eliminate 12 during filming, all three black listeners who volunteered were shown the door. Manager Unnatch at KKFR insists it handed over all the commercial's casting duties to a local production company. The Phoenix Gazette quoted the spot's director saying the personnel choices were made for technical, not racial, reasons. The director noted a press release and represented a cross-section of the listening audience. "Angels, Hispanics and Whites."

In the wake of founder Roy Parker's death last year, the Park Communications board recently voted to break the sale of the company. "Park's estate controls 86.6% of the company, which owns nine TV and 22 radio stations and manages more than 10 million-dollar roster. A Park spokesman says the board hopes to sell the company's entire stake to a single buyer. Following the sale, 51% of Park's estate proceeds will go to the Park Foundation, an Ithaca, N.Y.-based nonprofit organization that makes charitable educational and cultural donations."

Some Software Corp. and Warner Music Group are close to linking a joint venture deal to launch SW Networks, a new cable and satellite music service. Roy's new Warner would comment, a spokesperson at Sony Software confirms that the deal will happen.

Some companies are shooting for a summer or fall launch, with Susan Solomon as president. Solomon is a former executive VP at Andrews & Bowers, a former vice president at Warner Music on Viva, the German music television channel, and Digital Cable Radio.

Other stations will offer various music and talk programs.

Combined local and national radio revenues were up 12% in February over the same month last year, according to the Radio Advertising Bureau. That gain resulted from a 10% boost in local revenue and a 29% hike in national revenue. In the first six months of the year, combined local and

national revenues were again up 12% based on an 11% local revenue jump and a 15% national jump compared to the same period last year.

KSRV San Francisco and **KSRJ** Monterey, Calif., have been sold from Viacom Radio Station to Crescent Communications, owners of San Francisco's **KSOL** (Wild 107), and an undisclosed sum. **KSRJ**, located just south of San Francisco, began simulcasting **KSOL**'s signal March 31. Crescent announced that programming changes are pending at **KSRJ** as well.



by Phyllis Stark
with reports by David Hart,
Curtis Borzillo, and Brett Abbott

PROGRAMMING: DEE TO HOT 102
KBOB (105.5) Fresno, Calif., PD Tony Dee joins **WCLM** (Hot 102) Milwaukee in that capacity, replacing Jane Hyatt. Former **KKFM** Fresno PD Don Parker replaces Dee at **KROB** (Kiss 104.1) FM Sacramento, Calif., fills from AC to "70s-based oldies" as "Arrow 108." PD Don Daniels remains. P.J. cee Jeff Thomas and Scott Forington take over mornings, replacing Jim Carmichael and Ken Hunt, who exit. P/T Jack Laura Joyce moves to middays, replacing Tom Nakashima, who segues to afternoon drive, replacing Jim O'Brien, who exits. MD/night host Phil Brooks comes off the air. P/T Jack Lee Pitt moves to nights. P/T Theresa Quinn joins John McCormick for overnight duties.

Manny Pacheco returns to **KMGX** Los Angeles for PD and afternoon drive, replacing Mike McKeown. **KRLA** Wayne Bradley moves from afternoons to mornings. Former PD morning host Mark Elliott, exits. **KIRBY** Concord, Calif., as PD/morning, replacing Kevin Brooks, who is now in midday.

Oldies WKPR (Greater Gold Radio) Philadelphia is set to flip from anytime-oldies to 24-hour operation April 30, according to the Philadelphia Inquirer. Weekender Lady Love (aka Sharon Powell) will move to week-nights. No overnight host has been named.

Full-service **KFMB-AM** San Diego will be the site of its music April 18. Afternoon host Mark Larson exits. News staffers Chiff Albert and Marilyn Hyder take over afternoon drive. **WYOL** (The Great Outdoors) WYOL Birmingham, Ala., has applied for the new call **WDIC**.

At **KFMS Las Vegas**, PD Ted Brown is upped to GM. **WYOL** GM dot last filled by current GM Doug

Shane. Promotion director Eric Patrick is upped to PD, and AE Wendy Westover is the new promotion director.

In Honolulu, **KIKI-AM** and **KHIV** swap calls. The station that now has the **KHIV** calls remains **NPT**. The station that now has the **KIKI-AM** calls flips from **NPT** to Unistar oldies. Also, **KHHH** changes from **NPT** to classic rock calls.

Talk/AC WBYY Grand Rapids, Mich., flips to all-sports... **KSYE-AM** El Paso, Texas, changes calls to **KNTM**.

WRNS New Bern, N.C., naming man Wayne Carlyle takes over as PD following Mike Reid's exit. It's the second time for Carlyle, who also programmed the station in the late '90s... **WKSI** Greensboro, N.C., OM/ PD Rich Bailey joins **WBSN** Charleston, S.C., as PD, replacing John King, now at **KVIL**, Dallas.

Urban WPAL-FM Charleston, S.C., has boosted its power to 25,000 watts and made some on-air changes. **WYAC** (Urban PD) PD E. Wayne moves his morning show from the urban AC AM to the FM, where he is paired with former AM **MD** Stacey Young. AM afternoon host Sherwood moves his morning show from the urban AC AM to the FM, where he is paired with former AM **MD** Stacey Young. AM afternoon host Sherwood moves his morning show from the urban AC AM to the FM, where he is paired with former AM **MD** Stacey Young.

On the AM side, midday host E-Z Wee moves to mornings. **Danier Bell** from **WYGB** Bedford, S.C., joins for middays. **Danier Bell** returns to the station for afternoons... Former album rocker **KMYX-FM** Bakersfield, Calif., switches to Spanish as "Radio Campeño."

WKCI (KC101) New Haven, Conn., OM/ PD Glenn Beck adds midday PD duties permanently in the wake of Peter Cosenza's move to Columbia Records. Also, MD/midday host Mike McKeown and **WYAC** Hartford, Conn., overnight host Renee replaces him in midday while Beck moves to in-house possibilities for the music as season post.

WJLF Fort Wayne, Ind., changes calls to **WLDE**... **Urban WNRB** Youngstown, Ohio, flips to all-comedy as **WFNR** ("Punny 1540").

GMX Salisbury, Ontario, MD Bruce Lindsay adds PD and GM duties, replacing **CHUR** North Bay, Ontario, PD Scott Jackson who hosts that at sister **CHOM** Sudbury. **CHOM** morning man Rick Male exits and has been replaced.

Doug Gondek, PD of **WTEM** Washington, D.C., and **WTEM** GSN Bob Snyder add PD and GM duties, respectively, for **Jane's Station Network**'s "Team Sports Radio Network."

The lineup for the net includes former **WTEM** anchor and two-time Olympic host Bob Berger, who hosts the "Morning Sports Page." Washington Post syndicated columnist and former **WTEM** anchor and two-time Olympic host Bob Berger, who hosts the "Morning Sports Page." Washington Post syndicated columnist and former **WTEM** anchor and two-time Olympic host Bob Berger, who hosts the "Morning Sports Page."

newswire...

MATT MILLS, president/GM of **WERE/WNCX** Cleveland, exits to join Pyramid Broadcasting as senior VP/GM at **WKXS-AM** FM Boston and cross-town **WJMN**, pending acquisition. At **WKXS**, he replaces John Mallon, who is now with PolyGram Group Distribution. At **WJMN**, he replaces Alan Chertman. Also, **WERE** station manager Harvey Simms exits to pursue a sales job at local company Sports Marketing. John Hill joins the station as interim GM and GSM after a two-year absence.

HELENE BLIERBERG has been upped from director, communications to the newly created position of VP, communications for the CBS Radio Division. She has been with the company since 1982.

SFX BROADCASTING is buying **KYXY** San Diego from Parker Broadcasting for \$14 million in cash and stock and \$3 million in real estate. The company plans to move **KYXY** to new sister station **KQJQ**'s offices. **KYXY** GM Dan Carvelli will be station manager for both outlets. **SFX** manager Joe Hill, who had been overseeing **KQJQ**, will continue his GM duties at sister **KODA** Houston.

CATHY HETZEL has been upped from VP, western regional affiliate relations to the newly created position of senior VP, sales and affiliate relations at Digital Cable Radio.

Tender-turned-DJ Rick "the Coach" Gurnall ditched afternoon drive. Former Mutual talker Dan Miller morning man Corrie Miller left the baseball server **Phil Wood** hosts late nights, and former **WFAN** New York producer **Bob Weingarten** hosts overnights.

WLAN-AM Lancaster, Pa., flips from a simulcast of **hot AC** **WLAN-FM** to contemporary Christian.

PEOPLE: SYNDICATION MOVES
Album rock **KIOL** Houston's syndicated morning man **Mark Stevens** and **Jim Pruetz** sign up new affiliate **KJGE** Dallas, where they replace **Kerry Dallas**. **KJGE** will still play modern rock music in mornings... **KLOS** Los Angeles cuts back syndicated late-night **Doug "Greasemon"** Tracht from 10 p.m.-2 a.m. to 11 p.m.-midnight.

John Perry joins **WCXR** Washington, D.C., for afternoons from **WDYD** Pittsburgh. He replaces **Mike Kessler**, now at **KZFX** Houston. Perry is **WCXR**'s second newsmen, joining morning man Greg Fitzgibbon, who previously was at **WQFM** Milwaukee.

Former **KYA** San Francisco midday **John "Baby" Simms** joins **KOOL-FM** Phoenix for mornings, replacing **Scott Deane** and **Shelly Jamison**, who exit... At **KXNH** Phoenix, former evening **host Bobby Lewis** is now teaming with **John Michaels** in afternoons.

Henry Sessions has been upped from P/T reporter to a member of the news team at **KINK** Portland, Ore. ... At **KYRK** Memphis, PD Roger Hetherington adds afternoon drive, replacing **Rob Harder**, who moves to mornings at cross-town **WKVQ**.

MIAMI Dayton, Ohio, P/T **John R. Whiko** moves to late nights at cross-town **WHKO**, replacing **Steve Clark**, who exits radio. **WHKO** is seeking a new morning personality, as **Paul Ellis** exits to return to school... **KSTZ** (Oldies) Miami City midday host **Tim Marx** joins the **Word In Music** **Satellite Network** as evening host.

WJMN San Diego (220) San Diego afternoon **host Jack Adams** and night **host J.C. Scarpino** join **KXTZ** Las Vegas. Adams will host nights as Don Warner's replacement. **NPT** sports commentator **Kevin Kiley** and lan-

Newton Jr.
Gary Schoenewetter will be upped from assistant MD/nite host to MD at **WJMN** after **Steve Kelly** replaces **Kerry Gray**, now at **KPOI** Honolulu. Filling Gray's former morning shift is **John Allers**, who moves from overnights. P/T **Jeff Lee** fills in overnights for now.

At **KPIR** El Paso, Texas, weekend mix-show host **Charles Chavez** is upped to music coordinator and afternoon **host**, replacing former MD/afternoon personality **John Candelario**, who was recently upped to P/T. Chavez assumes existing MD duties while the station completes a local marketing agreement with U.S. Radio. **John "Flash Gordon"** Mills segues from afternoons to late nights, replacing **Kelly Allen**.

KINT El Paso morning man **Jack Matthews** joins cross-town **KAMZ** for afternoons, replacing "Weird Brother" **Jerry Wilson** who exited. **Brad Hawkins** is out as part of the morning team at **KSET** El Paso. **WCFF** Dayton Beach, Fla., PD/ morning host **Steve Kelly** replaces midday. Former midday host **Annie Sommers** moves to afternoon drive, replacing **Ellis B. Fenster**, who heads to mornings... Former "USA Today" **PD** **Allen Free** joins **KYVL** Dallas as morning show producer.

KZFM (266) Corpus Christi, Texas, MD **Darin Todd** relinquishes those duties to concentrate on his night shift. **PD Tina Simonet** is handling music for now. Also, **Bart Allison** joins 236 for afternoons. He previously hosted nights at **KQJZ** (280) Anaheim, Texas.

WPXS (X107) White Plains, N.Y., hires **Heather Gersten** as morning news anchor and program director and **Chris "Rene" Pellegrino** as overnight **host**. Gersten previously was with **WOBM-FM** Monmouth, N.J. Pellegrino joins from the promotions department at **WHZZ** (1200) New York.

WBMM-FM (B96) Chicago morning show producer **Rick Tucker** checks in to replace **Don Gebo**, who is under contract extension for a third year there. **Eric Gebo**, who just joined **KRQZ** Tucson, Ariz. (Billboard, April 2), held that position at B96 two years ago.

AS REPRISE SET RISES, IT'S EASY BEING GREEN DAY (Continued from page 1)

to No. 38 with a bullet. According to Soundscan data, the title has sold 35,000 copies to date.

While the trio has a strong underground following from its two independent releases, 1993's "Smash" and 1994's "Kerplunk" (released by Berkeley, Calif.-based Lookout Records, Green Day was still relatively unknown to the masses when "Doo-

kie" debuted in the top slot on the Feb. 19 Heatseekers chart. It also entered the Billboard 200 at No. 157; it achieved Heatseekers Impact status April 2 when it cracked the top half of the chart at No. 89.

Geoffrey, Warner Bros./Reprise product manager, says "Dookie" is seeing steady sales gains due to the strength of the first single,

"Longview," and the band's incessant touring.

"The most important ingredient to their success is really their touring base," says Weiss. "They've been out there working on their butts off. The secret of the puzzle is the radio and video."

Reprise wasted no time putting Green Day on the road. The band signed to the label in April. Two months later, and months before the album's Feb. 1 release date, Green Day hit the road, using a converted school bus as its tour bus. It took a two-month tour with Bad Religion.

Green Day, whose name refers to marijuana, is in the midst of a six-week tour, which ends in April.

The band will beed to Germany in late April for a series of dates at 10,000-seat venues with German punk rockers Die Toten Hosen. Green Day returns to the U.S. for a tour of radio-sponsored shows such as KIROQ Los Angeles' "Second Annual Weenie Roast and Sing-A-Long" June 1.

"The band is adamant about its roots in punk," says Weiss. "They really want to maintain that kind of energy and are committed to people that helped get this far. A tour like Lenny Kravitz and the Lemonheads just wouldn't make sense for them."

RAIO TAKES A 'LONGVIEW'

College and modern rock programmers devote more airtime to "Longview" helped Green Day gain momentum.

FAIR TRADE QUINCY SHAKES UP U.K. CHARTS (Continued from page 5)

with BARD have an important public interest benefit, as they ensure that the public gets access to a high-quality, reliable, and authoritative chart," said CIN in its statement. "We will be vigorously defending our agreements before the Restrictive Practices Court."

Whether BARD will help finance the cost of defending the chart agreements is "the \$64,000 question," according to one executive close to the situation. Given the prospect of significant legal costs, the Woodstock may prefer CIN to pick up the tab.

A regularly scheduled BARD council meeting was to take place March 31 in London. CIN charts director Catherine Poney was due to attend the meeting. "I'm not there to discuss this issue," she says, "but it may be raised."

Poney adds, "BARD are working with us, and we'll be defending [the case] jointly. But CIN will take the lead."

While BARD has an agreement to supply CIN with sales data, a number of its member chains prefer to prepare and display their own charts in-store. One of these is Woodstock, the largest music merchant in the U.K. Such charts mirror the differing consumer profiles of the individual retailers, and also reflect manufacturers' marketing priorities.

At Gallup, director John Pinder says the organization is "delighted" to be the Office of Fair Trade. The company wants access to BARD members' sales information to continue producing charts for U.K. media.

When Gallup was replaced Feb. 1 by Millward Brown as the research contractor for the CIN charts, it lost

The single and videoclip were serviced Feb. 1, simultaneous with the album's street date. "We wanted to make sure the video wasn't in a vacuum, and we wanted to give radio Soundscan data to show that the video was one of the week's best," debuted at No. 1 on Heatseekers, it really gave radio a wake-up call."

"Longview" is No. 13 with a bullet on the Billboard 200 this week. It bowed at No. 24 March 19. Richard Sandes, KITS (Live 105) San Francisco OM/PD, says, "Even though we were one of the first to play it, it's now doing better than ever, and we've had it on the radio for weeks. It's finally starting to kick in and we think people are starting to get familiar with it."

"Longview" went to album rock the week of March 14. Weiss says the label is undecided if it will take the song to top 40. The follow-up single will be "Basket Case."

Radio plays for "Longview" have been climbing steadily as the song took 424 plays to date by week ending March 27, according to Broadcast Data Systems. Last week BDS detected 353 plays, and the week before it detected 345 plays.

Regional video outlets and MTV also embraced "Longview" with open arms. MTV added the clip to its playlist March 28, and put it in Buzz Bin March 29.

TRADITIONAL ROUTE AT RETAIL

Reprise went the traditional route in setting up the album. To alert retailers of the release of "Dookie,"

10,000 three-song cassette samplers were sent to stores across the country. Then, advance CJs were sent to press, radio programmers, and retailers in December, while limited-edition, green-vinyl versions of "Dookie" were to college and specialty stores.

"Dookie" also was included in many "buy-it-and-try-it" programs and listening posts at retail outlets. As soon as it happened, it was the stop at "Late Night With Conan O'Brien" March 16 and MTV's "Jon Stewart Show" and "120 Minutes" March 17 and 20, respectively.

Bob Bell, new release buyer at the 300-store Warehouse Entertainment chain, says, "It's doing really well here. It's been a great right out of the box. They have a real strong underground following."

Green Day vocalist/guitarist Billie Joe was the band struggled for two years with the decision of whether or not to move to a major label before finally giving in.

The whole thought of going on to a huge corporation like BARD, but we're comfortable with it now," he says. "Punk isn't really made for the masses, and since we have a strong punk following, it makes sense that our following would be like, 'What the hell?' But, if anything, the lyrics on this album are a bit more angry and pessimistic than our previous work."

Weiss says the label plans to work "Dookie" until December and is optimistic that it will be able to bring two more tracks to modern rock radio.

An OFT spokesman said that if the agreements are not defended by CIN and BARD, a Restrictive Practices Court ruling could be given before the end of the year. He threatened, he said, the matter could take "much longer."

NEW LIBRARY LABEL (Continued from page 10)

and artist managers will view Patriot as Liberty's second string. "I find it to be the opposite. The opportunity to be a priority—to have a crew working on your record [as one] of a small group of artists, where you get more hands-on, is a positive. I've had several managers come to me and say, 'If we can't label, I want to be on your new label.'"

Charles Koppelman, chairman/CEO of EMI Records Group North America, brought Austin, Patriot's first manager, to Bowen's attention. The young artist is managed by Diane Gibson, who also manages her daughter, pop singer Debbie Gibson. Austin, who is 17, was recently being produced by Keith Stegall, who produced Alan Jackson and was recently named VP of A&R for Mercury Records. He is now with Roberts Co. will handle Austin's bookings.

In 1991, RCA Records created the spinoff label BNA Entertainment. Last year, RCA announced it was reactivating Deca as a country label. And Mercury will soon reactivate Polydor. With the addition of Patriot, it would be the first of a small group of tributed labels competing for country consumers, nearly double the number five years ago. EDWARD MORAIR

Monitor™

Top 40 Airplay

Compiled from a national sample of airplay collected by Broadcast Data Systems' Radio Trac service to top 40 radio stations. BDS has sampled 1,000 stations. The chart is based on the week ending March 24, 1994. © 1994, Broadcast Data Systems

LAST WEEK		THIS WEEK		Top 40 Mainstream	
WEEKS ON CHART		WEEKS ON CHART		ARTIST (LABEL/DISTRIBUTING LABEL)	
		*** NO. 1 ***			
1	14	THE SIGN	1	14	RECEIVED (JIVE)
2	11	WITHOUT YOU	2	21	MARTIN GARET (COLUMBIA)
3	7	MR. JONES	3	16	COUNTRY CONCEPTS (GFP/DEFENSE)
4	6	BARRY LOVE YOUR WAY	4	11	JIVE RECORDS (JIVE)
5	15	THE POWER OF LOVE	5	14	JIVE RECORDS (JIVE)
6	11	BECAUSE OF LOVE	6	10	JIVE RECORDS (JIVE)
7	10	THE MOST BEAUTIFUL GIRL IN	7	10	PRINCE (P&G/WEA)
8	7	SO MUCH IN LOVE	8	12	ALL-STAR (JIVE/ATLANTIC)
9	12	NOW AND FOREVER	9	12	RECEIVED (JIVE)
10	14	MAMI MAMI MAMI	10	15	RECEIVED (JIVE)
11	11	MARY JANE'S LAST DANCE	11	25	JIVE RECORDS (JIVE)
12	11	WHYTA MAN	12	16	JIVE RECORDS (JIVE)
13	12	FOUNTS OF PARADISE	13	16	JIVE RECORDS (JIVE)
14	6	STREET SQUAD	14	8	JIVE RECORDS (JIVE)
15	11	CANTALOPLOP	15	6	JIVE RECORDS (JIVE)
16	2	TELL ME	16	12	JIVE RECORDS (JIVE)
17	23	RETURN TO WONDER	17	19	JIVE RECORDS (JIVE)
18	17	AMAZING	18	17	UNDEFEATED (JIVE)
19	13	BREATHIE AGAIN	19	25	JIVE RECORDS (JIVE)
20	20	BECAUSE OF LOVE	20	24	JIVE RECORDS (JIVE)
21	10	STAY	21	11	JIVE RECORDS (JIVE)
22	11	ROCK AND ROLL DREAMS	22	13	JIVE RECORDS (JIVE)
23	26	LOSER	23	7	JIVE RECORDS (JIVE)
24	16	LOVE SNAKEYUP ON YOU	24	4	JIVE RECORDS (JIVE)
25	24	PLEASE FORGIVE ME	25	23	JIVE RECORDS (JIVE)
26	25	I WANT YOU	26	17	JIVE RECORDS (JIVE)
27	22	I CAN SEE CLEARLY NOW	27	14	JIVE RECORDS (JIVE)
28	31	COME TO MY WINDOW	28	4	JIVE RECORDS (JIVE)
29	24	AND OUR FEELINGS	29	2	JIVE RECORDS (JIVE)
30	27	IM IN THE MOOD	30	2	JIVE RECORDS (JIVE)
31	3	GROOVE THANG	31	2	JIVE RECORDS (JIVE)
32	32	IM READY	32	1	JIVE RECORDS (JIVE)
33	21	ALL FOR LOVE	33	7	JIVE RECORDS (JIVE)
34	25	SHOP	34	13	JIVE RECORDS (JIVE)
35	20	LOVE ON DREAMER	35	19	JIVE RECORDS (JIVE)
36	2	TELL ME	36	19	JIVE RECORDS (JIVE)
37	2	TELL ME	37	2	JIVE RECORDS (JIVE)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 25 weeks will be shown as "25+ weeks." If a record has an increase in detections, if two records are tied in number of plays, the record being played on more stations is placed first. Records in the top 25 are removed from the charts after 25 weeks.

Hot 100 Airplay

Compiled from a national sample of 480 radio stations by Broadcast Data Systems. Radio tracks 200 stations in four sub-formats of the top 40 are electronically monitored 24 hours a day, 7 days a week. Songs listed are song expressions, compiled by chart editor whenever sales of a song with Airplay. Station data. This data.

WEEK RANK	WEEK RANK	TITLE (ARTIST LABEL/OUTSTANDING LABEL)	WEEK RANK	TITLE (ARTIST LABEL/OUTSTANDING LABEL)
NO. 1				
1	1	THE SIGN (JAY-Z RASDAQ)	1	ALL FOR LOVE (BRYAN ADAMS/STEWART/STARS)
2	2	THE POWER OF LOVE (KAREO COLUMBIA)	2	CALL ME CRAZY (DEBBIE CAMPBELL/OUTSTANDING LABELS)
3	3	WITHOUT YOU (JAY-Z RASDAQ)	3	COMPLY WITH ME (JAY-Z RASDAQ)
4	4	WHATTA MAN (JAY-Z RASDAQ)	4	STAY (JAY-Z RASDAQ)
5	5	HOW AND FOREVER (RENEE MAE CARROLL)	5	DAUGHTER (JAY-Z RASDAQ)
6	6	RABBIT YOUR WAY (JAY-Z RASDAQ)	6	THE MORE YOU IGNORE ME... (JAY-Z RASDAQ)
7	7	SO MUCH IN LOVE (JAY-Z RASDAQ)	7	YOU DON'T LOVE ME (JAY-Z RASDAQ)
8	8	BECAUSE OF LOVE (JAY-Z RASDAQ)	8	I WANT YOU (JAY-Z RASDAQ)
9	9	BREATHE AGAIN (JAY-Z RASDAQ)	9	I'M IN THE MOOD (JAY-Z RASDAQ)
10	10	THE MOST BEAUTIFUL GIRL IN (JAY-Z RASDAQ)	10	SOMETHING TO RIDE TO (JAY-Z RASDAQ)
11	11	MR. JONES (JAY-Z RASDAQ)	11	ALL APOLOGIES (JAY-Z RASDAQ)
12	12	BECAUSE THE NIGHT (JAY-Z RASDAQ)	12	UNDERSTANDING (JAY-Z RASDAQ)
13	13	PLEASE FORGIVE ME (JAY-Z RASDAQ)	13	REGULATE (JAY-Z RASDAQ)
14	14	STREETS OF PHILADELPHIA (JAY-Z RASDAQ)	14	YOU'RE THE BEST (JAY-Z RASDAQ)
15	15	I'M REMEMBERING (JAY-Z RASDAQ)	15	YOU MEAN THE WORLD TO ME (JAY-Z RASDAQ)
16	16	TO RETURN TO INNOCENCE (JAY-Z RASDAQ)	16	NO EXCUSES (JAY-Z RASDAQ)
17	17	MAMA MAMA MAMA (JAY-Z RASDAQ)	17	CHOICE (JAY-Z RASDAQ)
18	18	EVERYDAY (JAY-Z RASDAQ)	18	SAID (JAY-Z RASDAQ)
19	19	MY HEART (JAY-Z RASDAQ)	19	DREAM ON DREAMER (JAY-Z RASDAQ)
20	20	FOUNDED ABOUT YOU (JAY-Z RASDAQ)	20	I'LL TAKE THE NIGHT (JAY-Z RASDAQ)
21	21	GIN AND JUICE (JAY-Z RASDAQ)	21	ANYTHING (JAY-Z RASDAQ)
22	22	ALL THAT SHE WANTS (JAY-Z RASDAQ)	22	DREAMS (JAY-Z RASDAQ)
23	23	I'M READY (JAY-Z RASDAQ)	23	JUST ANOTHER DAY (JAY-Z RASDAQ)
24	24	CANTALOUPE FLIP FANTASIA (JAY-Z RASDAQ)	24	HEY YOU KNOW HOW WE DO IT (JAY-Z RASDAQ)
25	25	I CAN SEE CLEARLY NOW (JAY-Z RASDAQ)	25	YOU KNOW HOW WE DO IT (JAY-Z RASDAQ)
26	26	GROOVE THANG (JAY-Z RASDAQ)	26	U SEND ME SWINGIN' (JAY-Z RASDAQ)
27	27	I LOVE SNEAKIN' UP ON YOU (JAY-Z RASDAQ)	27	OSIRIS (JAY-Z RASDAQ)
28	28	SAID I LOVED YOU, BUT LIES (JAY-Z RASDAQ)	28	GOO (JAY-Z RASDAQ)
29	29	DREAMS (JAY-Z RASDAQ)	29	LET'S GO TO THE CITY (JAY-Z RASDAQ)
30	30	MARY JANE'S LAST DANCE (JAY-Z RASDAQ)	30	NEON MOONLIGHT (JAY-Z RASDAQ)
31	31	AMAZING (JAY-Z RASDAQ)	31	ELECTRIC RELAXATION (JAY-Z RASDAQ)
32	32	HAVING A PARTY (JAY-Z RASDAQ)	32	THEY'RE THE BEST THING (JAY-Z RASDAQ)
33	33	ROCK AND ROLL DREAMS (JAY-Z RASDAQ)	33	YOUR BODY'S CALLIN' (JAY-Z RASDAQ)
34	34	LOVER (JAY-Z RASDAQ)	34	QUEEN OF THE NIGHT (JAY-Z RASDAQ)
35	35	AND OUR FEELINGS (JAY-Z RASDAQ)	35	LULLABIE (JAY-Z RASDAQ)
36	36	FEELIN' (JAY-Z RASDAQ)	36	THE SIGN (JAY-Z RASDAQ)

Tracks moving up the chart with airplay gains. © 1994 Billboard Publications.

HOT 100 RECURRENT AIRPLAY

WEEK RANK	WEEK RANK	TITLE (ARTIST LABEL/OUTSTANDING LABEL)	WEEK RANK	TITLE (ARTIST LABEL/OUTSTANDING LABEL)
1	1	SHOP (JAY-Z RASDAQ)	1	THEY'RE THE BEST THING (JAY-Z RASDAQ)
2	2	BREAMLINER (JAY-Z RASDAQ)	2	NEON MOONLIGHT (JAY-Z RASDAQ)
3	3	NEVER KISSING SECRETS (JAY-Z RASDAQ)	3	LET'S GO TO THE CITY (JAY-Z RASDAQ)
4	4	THE PRINCE (JAY-Z RASDAQ)	4	SHOW ME LOVE (JAY-Z RASDAQ)
5	5	THE (JAY-Z RASDAQ)	5	THEY'RE THE BEST THING (JAY-Z RASDAQ)
6	6	THE REVEAL OF ORLANDO (JAY-Z RASDAQ)	6	TO DO ANYTHING FOR LOVE (JAY-Z RASDAQ)
7	7	HEY JAY-Z (JAY-Z RASDAQ)	7	FIELD OF GOLD (JAY-Z RASDAQ)
8	8	AGAIN (JAY-Z RASDAQ)	8	WHAT MIGHT HAVE BEEN (JAY-Z RASDAQ)
9	9	LINGER (JAY-Z RASDAQ)	9	THEY'RE THE BEST THING (JAY-Z RASDAQ)
10	10	STREET OF PHILADELPHIA (JAY-Z RASDAQ)	10	JUST ANOTHER DAY (JAY-Z RASDAQ)
11	11	WHAT IS LOVE (JAY-Z RASDAQ)	11	TO DO ANYTHING FOR LOVE (JAY-Z RASDAQ)
12	12	ANOTHER SAVED BY THE BELL (JAY-Z RASDAQ)	12	TO DO ANYTHING FOR LOVE (JAY-Z RASDAQ)
13	13	NO BRAIN (JAY-Z RASDAQ)	13	TO DO ANYTHING FOR LOVE (JAY-Z RASDAQ)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and are now dropped from the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) scanned retail stores and cash outlets which report number of units sold to SoundScan, Inc. The data is used to rank the Hot 100 singles chart.

WEEK RANK	WEEK RANK	TITLE (ARTIST LABEL/OUTSTANDING LABEL)	WEEK RANK	TITLE (ARTIST LABEL/OUTSTANDING LABEL)
NO. 1				
1	1	SIMPY'S DRINKS (JAY-Z RASDAQ)	1	SOMETHING TO RIDE TO (JAY-Z RASDAQ)
2	2	THE SIGN (JAY-Z RASDAQ)	2	LET'S GO TO THE CITY (JAY-Z RASDAQ)
3	3	WITHOUT YOU (JAY-Z RASDAQ)	3	HOW DO YOU LIKE IT? (JAY-Z RASDAQ)
4	4	INDIAN OUTLAW (JAY-Z RASDAQ)	4	AND OUR FEELINGS (JAY-Z RASDAQ)
5	5	MAIN MAN (JAY-Z RASDAQ)	5	HEY JAY-Z (JAY-Z RASDAQ)
6	6	THE POWER OF LOVE (JAY-Z RASDAQ)	6	HOW DO YOU LIKE IT? (JAY-Z RASDAQ)
7	7	SO MUCH IN LOVE (JAY-Z RASDAQ)	7	ALL THAT SHE WANTS (JAY-Z RASDAQ)
8	8	WHATTA MAN (JAY-Z RASDAQ)	8	CRIT FOR YOU (JAY-Z RASDAQ)
9	9	GIN AND JUICE (JAY-Z RASDAQ)	9	JUST ANOTHER DAY (JAY-Z RASDAQ)
10	10	CANTALOUPE FLIP FANTASIA (JAY-Z RASDAQ)	10	I'M IN THE MOOD (JAY-Z RASDAQ)
11	11	NOW AND FOREVER (JAY-Z RASDAQ)	11	HERO (JAY-Z RASDAQ)
12	12	THE MOST BEAUTIFUL GIRL IN... (JAY-Z RASDAQ)	12	U.N.I.T.Y. (JAY-Z RASDAQ)
13	13	LOSER (JAY-Z RASDAQ)	13	WE MADE THE WORLD TO ME (JAY-Z RASDAQ)
14	14	QUINCY BURT (JAY-Z RASDAQ)	14	MASS APPEAL (JAY-Z RASDAQ)
15	15	MOTHER (JAY-Z RASDAQ)	15	C.E.M.E. (JAY-Z RASDAQ)
16	16	ROCK AND ROLL DREAMS (JAY-Z RASDAQ)	16	ZUNGA ZUNGA (JAY-Z RASDAQ)
17	17	MARY JANE'S LAST DANCE (JAY-Z RASDAQ)	17	FUNKY BUT WHY IS IT (JAY-Z RASDAQ)
18	18	I'M READY (JAY-Z RASDAQ)	18	THE LAMARCA'S (JAY-Z RASDAQ)
19	19	WHYDOOP (THEY'RE SO (JAY-Z RASDAQ)	19	KEEP IT HEAD UP (JAY-Z RASDAQ)
20	20	IT'S ALL GOOD (JAY-Z RASDAQ)	20	ELECTRIC RELAXATION (JAY-Z RASDAQ)
21	21	I'M OUTSTANDING (JAY-Z RASDAQ)	21	CAN WE TALK (JAY-Z RASDAQ)
22	22	STAY (JAY-Z RASDAQ)	22	A DEEPER LOVE (JAY-Z RASDAQ)
23	23	YOU KNOW HOW WE DO IT (JAY-Z RASDAQ)	23	THE SIGN (JAY-Z RASDAQ)
24	24	BORN TO ROLL (JAY-Z RASDAQ)	24	CANONICAL (JAY-Z RASDAQ)
25	25	FEELIN' (JAY-Z RASDAQ)	25	AMAZING (JAY-Z RASDAQ)
26	26	I SWEAR (JAY-Z RASDAQ)	26	ROCK MY MYSELF (JAY-Z RASDAQ)
27	27	GROOVY THANG (JAY-Z RASDAQ)	27	DREAMS (JAY-Z RASDAQ)
28	28	LET'S GO TO THE CITY (JAY-Z RASDAQ)	28	LET'S GO TO THE CITY (JAY-Z RASDAQ)
29	29	NEON MOONLIGHT (JAY-Z RASDAQ)	29	COMIN' ON STRONG (JAY-Z RASDAQ)
30	30	RETURN TO INNOCENCE (JAY-Z RASDAQ)	30	PLAY MY FUNK (JAY-Z RASDAQ)
31	31	GOT ME WAITING (JAY-Z RASDAQ)	31	AGAIN (JAY-Z RASDAQ)
32	32	U SEND ME SWINGIN' (JAY-Z RASDAQ)	32	MR. VAIN (JAY-Z RASDAQ)
33	33	PUMPS AND A KUMP (JAY-Z RASDAQ)	33	THEY'RE THE BEST THING (JAY-Z RASDAQ)
34	34	BECAUSE OF LOVE (JAY-Z RASDAQ)	34	TRYIN' TO GET OVER YOU (JAY-Z RASDAQ)

Singles with the greatest sale. © 1994 Billboard Publications and SoundScan, Inc.

35	35	THE SIGN (JAY-Z RASDAQ)	35	STREET OF PHILADELPHIA (JAY-Z RASDAQ)
36	36	THE POWER OF LOVE (JAY-Z RASDAQ)	36	THE PRINCE (JAY-Z RASDAQ)
37	37	WHATTA MAN (JAY-Z RASDAQ)	37	THEY'RE THE BEST THING (JAY-Z RASDAQ)
38	38	GIN AND JUICE (JAY-Z RASDAQ)	38	THEY'RE THE BEST THING (JAY-Z RASDAQ)
39	39	CANTALOUPE FLIP FANTASIA (JAY-Z RASDAQ)	39	THEY'RE THE BEST THING (JAY-Z RASDAQ)
40	40	NOW AND FOREVER (JAY-Z RASDAQ)	40	THEY'RE THE BEST THING (JAY-Z RASDAQ)
41	41	THE MOST BEAUTIFUL GIRL IN... (JAY-Z RASDAQ)	41	THEY'RE THE BEST THING (JAY-Z RASDAQ)
42	42	LOSER (JAY-Z RASDAQ)	42	THEY'RE THE BEST THING (JAY-Z RASDAQ)
43	43	QUINCY BURT (JAY-Z RASDAQ)	43	THEY'RE THE BEST THING (JAY-Z RASDAQ)
44	44	MOTHER (JAY-Z RASDAQ)	44	THEY'RE THE BEST THING (JAY-Z RASDAQ)
45	45	ROCK AND ROLL DREAMS (JAY-Z RASDAQ)	45	THEY'RE THE BEST THING (JAY-Z RASDAQ)
46	46	MARY JANE'S LAST DANCE (JAY-Z RASDAQ)	46	THEY'RE THE BEST THING (JAY-Z RASDAQ)
47	47	I'M READY (JAY-Z RASDAQ)	47	THEY'RE THE BEST THING (JAY-Z RASDAQ)
48	48	WHYDOOP (THEY'RE SO (JAY-Z RASDAQ)	48	THEY'RE THE BEST THING (JAY-Z RASDAQ)
49	49	IT'S ALL GOOD (JAY-Z RASDAQ)	49	THEY'RE THE BEST THING (JAY-Z RASDAQ)
50	50	I'M OUTSTANDING (JAY-Z RASDAQ)	50	THEY'RE THE BEST THING (JAY-Z RASDAQ)

FOR WEEK ENDING APRIL 9, 1994

[illegible]

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette. † Main single. ‡ Regular cassette single. †† Main single. ††† Main single. †††† Main single. ††††† Main single. †††††† Main single. ††††††† Main single. †††††††† Main single. ††††††††† Main single. †††††††††† Main single. © 1994, Billboard/BPI Communications

SINGLES™

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST
51	46	36	76	CAN WE TALK I'M A LONELY GUY (REMASTERED) (C) COLUMBIA	◆ TEVIN CAMPBELL COLUMBIA TRISTAR MUSIC INC.
51	41	45	9	HEY D.J. (FROM "MI4 VIDEO") HEY D.J. (FROM "MI4 VIDEO") (C) JIVE	◆ LIGHTER SHADE OF BROWN JIVE
(52)	46	—	2	YOU MEAN THE WORLD TO ME YOU MEAN THE WORLD TO ME (C) JIVE	◆ TONI BRAXTON JIVE
53	55	55	15	HAVING A PARTY HAVING A PARTY (C) JIVE	◆ RHO SWASTON JIVE
(54)	77	46	3	GOT ME WAITING GOT ME WAITING (C) JIVE	◆ D. & THE BOYZ JIVE
(55)	67	76	9	I WANT YOU I WANT YOU (C) JIVE	◆ JULIET ROBERTS JIVE
58	54	54	9	JUST ANOTHER DAY JUST ANOTHER DAY (C) JIVE	◆ QUEEN LATIFAH JIVE
57	50	57	9	IT'S ALL GOOD IT'S ALL GOOD (C) JIVE	◆ HAMMER JIVE
(58)	63	54	7	YOU DON'T LOVE ME (NO, NO, NO) YOU DON'T LOVE ME (NO, NO, NO) (C) JIVE	◆ DAWN PENN JIVE
59	54	45	7	I'M OUTSTANDING I'M OUTSTANDING (C) JIVE	◆ SHAQUILLE O'NEAL JIVE
60	50	78	7	HOW YOU LIKE IT HOW YOU LIKE IT (C) JIVE	◆ KEITH SWEET JIVE
(61)	73	73	7	LAD LAD (C) JIVE	◆ JAMES JIVE
(62)	56	76	7	COME TO MY WINDOW COME TO MY WINDOW (C) JIVE	◆ MELISSA ETHERIDGE JIVE
63	57	54	73	CHOOSE CHOOSE (C) JIVE	◆ COLOR ME BADD JIVE
(64)	76	72	4	THE MORE YOU LOVE ME, THE CLOSER I GET THE MORE YOU LOVE ME, THE CLOSER I GET (C) JIVE	◆ MORRISSE JIVE
65	66	75	3	PUMPS AND A BUMP PUMPS AND A BUMP (C) JIVE	◆ HAMMER JIVE
(66)	79	—	2	DREAM DREAM (C) JIVE	◆ THE CRANBERRIES JIVE
(67)	75	79	4	DREAM ON DREAMER DREAM ON DREAMER (C) JIVE	◆ THE BRAND NEW HEAVIES JIVE
68	69	69	4	I SWEAR I SWEAR (C) JIVE	◆ JOHN MICHAEL MONTGOMERY JIVE
69	65	68	4	ELECTRIC RELAXATION (RELAX YOURSELF GIRL) ELECTRIC RELAXATION (RELAX YOURSELF GIRL) (C) JIVE	◆ A TRIBE CALLED QUEST JIVE
70	62	61	16	WILL YOU BE THERE (IN THE MORNING) WILL YOU BE THERE (IN THE MORNING) (C) JIVE	◆ HEART JIVE
71	69	65	10	U.N.I.T.Y. U.N.I.T.Y. (C) JIVE	◆ QUEEN LATIFAH JIVE
(72)	81	85	8	GOD GOD (C) JIVE	◆ TORI AMOS JIVE
73	84	87	6	MASS APPEAL MASS APPEAL (C) JIVE	◆ GANG STARR JIVE
(74)	80	87	5	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (C) JIVE	◆ WU-TANG CLAN JIVE
75	73	70	11	ZUNGA, ZUNGA ZUNGA, ZUNGA (C) JIVE	◆ K7 JIVE
76	76	69	6	SINCE I DON'T HAVE YOU SINCE I DON'T HAVE YOU (C) JIVE	◆ GLUNS N' RODES JIVE
(77)	83	94	5	COMIN' ON STRONG COMIN' ON STRONG (C) JIVE	◆ SUDDEN CHANGE JIVE
78	85	80	7	GETTO JAM GETTO JAM (C) JIVE	◆ DOMINO JIVE
79	84	80	7	I'LL BE LOVING YOU I'LL BE LOVING YOU (C) JIVE	◆ COLLAGE JIVE
(80)	NEW	1	1	I'LL TAKE YOU THERE (THREE SOME) I'LL TAKE YOU THERE (THREE SOME) (C) JIVE	◆ GENERAL PUBLIC JIVE
81	81	52	13	(LAY) YOUR HEAD ON MY PILLOW (LAY) YOUR HEAD ON MY PILLOW (C) JIVE	◆ TONY! TONY! TONY! JIVE
(82)	98	—	2	NEDD MOONLIGHT NEDD MOONLIGHT (C) JIVE	◆ ROSCO MARTINEZ JIVE
(83)	87	90	3	LULLABY (GOODNIGHT, MY ANGEL) LULLABY (GOODNIGHT, MY ANGEL) (C) JIVE	◆ BILLY JOEL JIVE
(84)	89	—	2	NO COUNT ABOUT IT NO COUNT ABOUT IT (C) JIVE	◆ NEAL MCQUEEN JIVE
85	72	66	18	CANNONBALL CANNONBALL (C) JIVE	◆ THE BREEDERS JIVE
(86)	94	91	4	YOU YOU (C) JIVE	◆ CANOEBOY JIVE
(87)	NEW	1	1	PAPA ZONK PAPA ZONK (C) JIVE	◆ 2PAC DUET WITH MOPREME JIVE
(88)	NEW	1	1	ANYTHING (FROM "BEYOND THE RIM") ANYTHING (FROM "BEYOND THE RIM") (C) JIVE	◆ S'NAV JIVE
89	96	98	5	ON AND ON ON AND ON (C) JIVE	◆ S'HEIM JIVE
(90)	NEW	1	1	LOW LOW (C) JIVE	◆ CRACKER JIVE
91	84	81	10	ALWAYS ON MY MIND ALWAYS ON MY MIND (C) JIVE	◆ S'NAV JIVE
(92)	NEW	1	1	SWEET POTATIE PIE SWEET POTATIE PIE (C) JIVE	◆ DIGNITY JIVE
93	88	84	15	PUNK DAT'WHY IS IT? PUNK DAT'WHY IS IT? (C) JIVE	◆ SCOTTO JIVE
(94)	95	—	2	I'VE BEEN THINKING ABOUT YOU I'VE BEEN THINKING ABOUT YOU (C) JIVE	◆ JOCELYN ENRIQUEZ JIVE
95	82	82	7	SWEET LULLABY SWEET LULLABY (C) JIVE	◆ DEEP FORTH JIVE
96	91	96	7	MY LOVE MY LOVE (C) JIVE	◆ LITTLE TEXAS JIVE
97	90	95	5	I LIKE TO MOVE IT I LIKE TO MOVE IT (C) JIVE	◆ REEL 2 REAL FEATURING DAVE STUNTMAN JIVE
(98)	NEW	1	1	IN WALKED LOVE IN WALKED LOVE (C) JIVE	◆ EXPOSE JIVE
99	92	83	9	A DEEPER LOVE (FROM "SISTER ACT 2") A DEEPER LOVE (FROM "SISTER ACT 2") (C) JIVE	◆ ARETHA FRANKLIN JIVE
100	93	86	16	EVERYBODY NEEDS SOMEBODY TO LOVE EVERYBODY NEEDS SOMEBODY TO LOVE (C) JIVE	◆ MADDAVIA JIVE

HOT 100 SINGLES SPOTLIGHT

by Kevin McCabe

SALES STORIES: "Bump N' Grind" by R. Kelly (live hits) No. 1 on the Hot 100 on the strength of its impressive sales. The song's chart-topping total is more than 100,000 units, accounting for 75% of its overall points. "Bump" is on the rise in monitored airplay points as well, moving 12-10 on the Hot 100 Airplay chart. It ranks top five at 17 of the 30 rhythmic/crossover stations included on the Hot 100 radio panel. "Bump" is likely to hold at No. 1 for several weeks since it's the only bullet to enter the top five. Bruce Springsteen's momentous performance of "Streets Of Philadelphia" (Columbia) on the Academy Awards telecast produced a big sales surge. "Streets," the second-biggest point-gainer on the entire chart, jumps 22-10 on the Hot 100 Singles Sales chart. "Streets" is No. 3 in airplay at KKPR (Power 95) Phoenix, WPST Trenton, N.J., and WAPI Birmingham, Ala.

TURNAROUND: "Loser" by Beck (DGC/Geffen) is the biggest winner of the week, gaining more points than any other record due to the enormous sales of the just-released cassette single. (Previously, only a CD single was available). "Loser" vaults 51-17 overall and re-enters the sales chart at No. 14. It's No. 3 in airplay at WZPK Portland, Maine. No. 10 at WGTZ (289) Dayton, Ohio, and No. 11 at WEDJ (The Edge) Charlotte, N.C. "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.) is the third-biggest point-gainer on the Hot 100. It misses winning but the Greatest Gainer/Sales and Airplay awards by just one position; by leaping into the top 20, it is ineligible for the Sony/Geffen chart. Its debut at No. 39 on the sales chart and jumps 27-16 on the airplay chart. "Remember" is No. 5 at WOVW West Palm Beach, Fla. No. 8 at WFLY (Fidelity) 90 Albany, N.Y., and No. 11 at KISS Los Angeles.

GREATEST GAINERS: "You Mean The World To Me" by Toni Braxton (LaFace/Arista) wins the Greatest Gainer/Airplay, jumping 86-52 overall. Early top 10 airplay includes No. 6 at WSTR (Star 94) Atlanta, No. 7 at WFOV (Power 90) Miami, and No. 8 at WBEQ (990) Baltimore. The Greatest Gainer/Airplay is "Got Me Waiting" by Heavy D. & the Boys (Buzn/MCA). Strong early airplay includes No. 4 at WJMH Greensboro, N.C., and No. 11 at WPGC Washington, D.C.

QUICK CUTS: "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista) jumps "Over And Forever" by Richard Marx (Capitol) in the top 10, resulting in a backward move for the latter single even though it gains points. The Hot Shot Debut at No. 89 is "I'll Take You There" by British Duo General Public (Sire/Sony/Da Capo), from the "Threesome" soundtrack. The original version by the Stage Singers hit No. 1 April 8, 1972. "I'll Take" is breaking early in Flint, Mich. (No. 12 at WJWK), Rochester, N.Y. (No. 13 at WPX), and Wilkes-Barre, Pa. (No. 14 at WYR). "Mmm Mmm Mmm Mmm" by Crash Test Dummies has enjoyed success at album and modern rock radio with its album "Kerosene Hat." A single, "Low," has now been released, and it enters the Hot 100 at No. 90. It's already top 10 in airplay at WJZM (Jammin' 92) Cleveland.

BUBBLING UNDER HOT 100 SINGLES

WEEK	TITLE	ARTIST	WEEK	TITLE	ARTIST
LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK
1	17	1	17	1	17
2	18	2	18	2	18
3	19	3	19	3	19
4	20	4	20	4	20
5	21	5	21	5	21
6	22	6	22	6	22
7	23	7	23	7	23
8	24	8	24	8	24
9	25	9	25	9	25
10	26	10	26	10	26
11	27	11	27	11	27
12	28	12	28	12	28
13	29	13	29	13	29
14	30	14	30	14	30
15	31	15	31	15	31
16	32	16	32	16	32
17	33	17	33	17	33
18	34	18	34	18	34
19	35	19	35	19	35
20	36	20	36	20	36
21	37	21	37	21	37
22	38	22	38	22	38
23	39	23	39	23	39
24	40	24	40	24	40
25	41	25	41	25	41
26	42	26	42	26	42
27	43	27	43	27	43
28	44	28	44	28	44
29	45	29	45	29	45
30	46	30	46	30	46

LEWIS AND NEWS BOW ON ELEKTRA WITH COVERS SET (Continued from page 8)

anyone familiar with the News' background, it's a perfect fit.

"We thought it was kind of a natural thing for Huey and the News to do this, because the idea behind the record was simple: rock, R&B and rock'n'roll covers performed by a classic American band," says Jeff Jones, Elektra's VP of marketing.

Most of the songs were originally released between 1955 and 1967, years the members of the News spent discovering music. "When we grew here as little white boys in Marin County, our favorite station was KIDJ, which was a sister station to WDIA in Memphis," says Lewis. "And I remember really liking it. We were always into these kind of records. We're suited to do this stuff, it fits us like a glove. We've been doing tunes from this period in concert for years."

The material covered ranges from the familiar, such as Lloyd Price's "Lagger" and Joe Turner's "Shake, Rattle And Roll," to obscure Don Covay number, "Better To Have And Not Need."

The band and Elektra hope the success of this record would open the doors to "It's Alright" is a harbinger of things to come. That track, featured on Shantane Records' 1983 CD "The Sound of the 60s," was a hit on Billboard's Hot Adult Contemporary chart.

That gave us a bit of confidence, like this record would work somehow," Lewis says. "But I don't know how that tune did so well, to be honest."

The first single from "Four Chords" will be a remake of "She's) Some Kind Of Wonderful," a previ-

ous hit for, among others, the Soul Brothers 6, the Drifters, and Grand Funk. It will be serviced to adult contemporary radio April 26.

MC programmers were divided on how the material would do. "I like Huey Lewis a lot, and it would have been nice to have had an album of new material," says Bob Dunphy, VP of programming for New York's WMMV. "As a programmer, I'm burnt out on remakes. As an AC station, we're looking for something fresh from an artist that we still can't side cover, but I'm still anxious to hear it. That the song is utopias is always positive." Dunphy notes that Elektra's emphasis on the band's efforts to build up some anticipation for the record by playing it for various programmers weeks before its release, are obvious pluses.

Greg Hewitt, MD at St. Louis AC outlet KKYK, sees nothing but good things for the project. "It's Alright" was a huge hit for us. I'm glad Huey released that song first, sort of as a screening of what's to come," he says. For Hewitt, the fact that the album is all remakes is no deterrent. "Remakes are a funny thing," he says. "Everyone says they're sick of them, but when you look at your call-out research, [the remakes] are at the top of the list."

Like the programmers, Lewis is ambivalent about the project's hit potential. "I'm not even sure [the album] has commercial implications," he says. "I hope it does, obviously, but this thing was really a labor of love for us... I don't want to be pretentious, but I think this stuff is important. People need to realize where a lot of [the music] we listen to came from."

POWER RATIOS FOR RADIO AD SALES FAVOR ADULT CONTEMPORARY (Continued from page 9)

are 40% gain and country's loss. Riva, looking for the former to rise to top 40 move away from mpw toward alternative rock.

Rivin blames country's dip on the huge number of new signings in the format (see story, page 1), which is causing "dilution." Nevertheless, he notes, "when you consider the tremendous growth in the number of stations playing country now compared to four years ago, it has been a remarkably small dilution and demonstrated a lot of respect for the format."

In the seven years since the power ratios were first tabulated, there has been interesting up and down movements in several formats.

Leading the losing side is classical, which has dipped 1.35-88 in seven years. Oldies and classic rock have scored the most impressive growth, with oldies rising 851-38 since 1986 and classic rock following closely with a seven-year gain of 33 points.

For service also is up a little (161-44) since its 1988 performance.

Woodland Hills, Calif.-based sales consultant Chris Beck says oldies is benefiting from the popularity of the traditional oldies stations. The new '70s-based oldies stations, most of which signed on last year and will be reflected in 1993's power ratios.

As for classic rock, Beck says there is less advertiser interest toward the format than there is toward the slightly younger-sounding album rock format. "Traditionally rock, other than cars, bars, and concerts, has had an advertiser preconceived-notion problem. It's not uncommon to have a bank say no to AOR but [yes to clas-

sic rock]," he says.

Mission, Wis.-based sales consultant Chris Lytle credits the health of oldies to agency buyers' belief that signing baby boomers are listening to the format. "A lot of the boomers are aging in the oldies category, and a lot of agencies are recognizing that," he says. The same is true of classic rock, according to Lytle, who says stations are "programming to that boomers 25-54, [and classic rock] is aimed right at them... It's a very easy sell. A lot of big numbers, many people are looking for and appeals to a wider variety of advertisers."

Also tabulated in the new study is the performance of stations in the format that billed more than 100% of their Arbitron-based value. AC once again led the pack with 89% (up from 80% the previous year). Classic rock was second at 80%, and was followed by full-service (68%), country (64%), oldies (63%), album rock (44%), N/T (16%).

In the three years since billing percentages were added to the study, adult alternative and urban have been the biggest winners, with gains of 48% and 25%, respectively. Classical, which posted the biggest loss (28%) since 1990.

The power ratios, accepted as the industry standard, are based on monthly polls of about 700 radio stations. The latest figures cover the Arbitron ratings period from summer 1992 through spring 1993.

In an effort to capture the period of the music as accurately as possible, the band and producer Stewart Levine used recording techniques and equipment from the '60s and '80s. "We never set anybody over their part," says Lewis. "The drums, bass, keyboards, and guitar had to be intact. The horns, background vocals, and so on had to be only as loud as that could be overheard... In the old days, microphone placement was everything. We had a joke in the studio that no one could be within three feet of a microphone, and it made a huge difference in the sound. There's nothing wrong with close-miking and making us sit right in the sound line, to have that ambience."

Just as the push at radio to sound early, so is the push for retail. Elektra hosted a private concert at the recent National Assn. of Recording Merchandisers convention, where Lewis and the band performed for key retailers. "We also took Huey to a New York cocktail party, and he shook every hand," says Jones. "People want to see Huey Lewis succeed."

Jones says considerable effort is being made to reach the male audience. "It's important to be the band's core audience—30-plus females. That audience doesn't necessarily listen to radio or watch V.H.I.," says Jones. "But they'll listen to talk radio or sports radio, so we might buy time there."

Stressing that the marketing plan is not a one-size-fits-all approach, other tentative strategies include pressing a seven-inch single to service to promoters, and also to serve as a jukebox for the well as well as producing an electronic mix that could be shown on airlines.

(65%), soft AC (65%), adult alternative (65%), Spanish (61%), top 40 (45%), modern rock (44%), adult standards (38%), urban (36%), and classical (30%).

Adult standards is the biggest gainer in this category, posting a 23% jump from 1992. Urban also showed a healthy 11% gain over the previous year, while classic rock was up 1% (-16%), full-service (-12%), and N/T (-18%).

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THE Billboard 200

FOR WEEK ENDING

APRIL 9, 1994

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/ROSTERING LABEL (SUGGESTED LIST PRICE OF EQUIPMENT FOR CASSETTE)	TITLE	PEAK POSITION
*** NO. 1/HOT SHOT DEBUT ***					
1	NEW		PANTERA ESTRODIO 5027042 (150 9615 96)	FAR BEYOND DRIVEN	1
2	NEW		BONNIE RAITT CAPT. (4127 130 9615 96)	LONCING IN THEIR HEARTS	2
3	1	13	ACE OF BASE "A" (19740 19 9615 96)	THE SIGN	1
4	NEW		SOUNDTRACK DEATH ROW/ROSTERING 5229949 (150 9615 96)	ABOVE THE RIM	4
5	1	26	YANNI PERMANE 82136 (150 9615 96)	LIVE AT THE ACROPOLIS	5
6	3	24	R. KELLY "A" (IVE 41327 130 9615 96)	12 PLAY	2
7	4	7	COUNTING CROWS "A" (19152 19 9615 96)	AUGUST & EVERYTHING AFTER	7
8	2	1	SOUNDGARDEN "A" (150 9615 96)	SUPERUNKNOWN	8
9	5	6	MARIAH CAREY "A" COLUMBIA 53205 (130 96 0218 96)	MUSIC BOX	1
10	8	8	CELINE DION "A" 130 MC 37555/556 (130 96 0218 96)	THE COLOUR OF MY LOVE	4
11	6	5	TOM BRAXTON "A" (19674 19 9615 96)	TOM BRAXTON	1
*** GREATEST GAINER ***					
12	34	35	SOUNDTRACK "A" EPC SOUNDTRACK 5254616 (150 9615 96)	PHILADELPHIA	12
13	9	9	SHOOP DOGGY DOGG "A" DEATH ROW/ROSTERING 502729 (150 9615 96)	DOGGY STYLE	1
14	18	12	SALT N' PEPPA "A" HUGO BUSTAMANTE 5028756 (150 9615 96)	VERY NECESSARY	4
15	15	17	CRASH TEST DUMMIES "A" (15031 19 9615 96)	GOD SHUFFLED HIS FEET	15
16	13	10	ENHANCER 35210 (150 9615 96)	THE CROS OF CHANGES	10
17	13	4	BECK (IVE 240367 130 9615 96)	MELLOW GOLD	13
18	NEW		MORRISSEY UNCLEY/ROSTERING 4411 WARRIOR BROS. (150 9615 96)	VAUXHALL & I	18
19	NEW		TIM MCGRAW (GANT 37769 19 9612 96)	NOT A MOMENT TOO SOON	19
20	19	18	VARIOUS ARTISTS "A" (19665 19 9615 96)	RHYTHM COUNTRY & BLUES	18
21	17	14	TOM PETTY & THE HEARTBREAKERS "A" MCA (10813 13 9617 96)	GREATEST HITS	5
22	16	5	SOUNDTRACK "A" 62424 (150 9615 96)	REALITY PITS	13
23	12	7	NINE INCH NAILS NOTHING2U INTERSCOPE 523656 (150 9615 96)	THE DOWNWARD SPIRAL	2
24	19	15	SMASHING PUMPKINS "A" VIRGIN 88267 (19 9615 96)	SIAMSE DREAM	10
25	11	71	SOUNDTRACK "A" (18097 19 9615 96)	THE BOYDGRAD	10
26	21	16	ALICE IN CHAINS "A" COLUMBIA 52629 (130 96 0218 96)	JAR OF FLIES	1
27	22	23	JOHN MICHAEL MONTGOMERY "A" ATLANTIC 8255949 (150 9615 96)	KICKIN IT UP	1
28	7	—	MOTLEY CRUE "A" (15064 13 9615 96)	MOTLEY CRUE	7
29	26	30	TEVIN CAMPBELL "A" GHEAT 41538 (150 9615 96)	THE REAL	17
30	23	21	JOEDEE "A" (129154 150 9615 96)	DIARY OF A MAD BOY	3
31	24	28	JANET JACKSON "A" VIRGIN 87025 (15 9615 96)	JANET	1
32	47	—	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS (150 9615 96)	CHANT	32
33	NEW		YES VICTORY 480033PLG (150 9615 96)	TALK	33
34	28	22	HAMMER GANT/ROSTERING 245456/AMERICA (150 9615 96)	THE FUNNY UNDERPUNK	12
35	32	33	TORI AMOS "A" ATLANTIC 8257463 (150 9615 96)	HAND ON THE PINK	12
36	25	19	MEAT LOAF "A" MCA 10969 (13 9615 96)	BAT OUT OF HELL II: BACK TO HELL	1
37	27	32	MIAMI BOLTON "A" COLUMBIA 53567 (150 9615 96)	THE ONE THING	3
38	29	29	BRYAN ADAMS "A" (IVE 51377 130 9615 96)	SO FAR SO GOOD	6
39	30	28	PEARL JAM "A" (IVE 51377 130 9615 96)	VS.	1
40	31	27	AEROSMITH "A" GEPEN 24455 (150 9615 96)	GET A GRIP	1
*** PACESETTER ***					
41	76	77	SOUNDTRACK VIRGIN 86724 (150 9615 96)	THE PIANO	41
42	33	31	BILLY JOEL "A" COLUMBIA 53015 (150 9615 96)	RIVER OF DREAMS	1
43	38	39	ICE CUBE "A" PRIORITY 33876 "A" (150 9615 96)	LETHAL INJECTION	38
44	40	38	353 "A" (IVE 40078 130 9615 96)	HANO ON THE TORCH	31
45	NEW		WILLIAMS/PERLMAN MCA 10969 (13 9615 96)	SCHINDER'S LIST (SOUNDTRACK)	45
46	43	44	THE CRANBERIES "A" EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE	THE CRANBERIES	46
47	36	36	KEINIG "A" (IVE 41327 130 9615 96)	BREATHLESS	2
48	42	42	STONE TEMPLE PILGRIMS "A" ATLANTIC 82418 (150 9615 96)	CORE	3
49	45	49	CANDLEBOX "A" WEAVER/ROSTERING 44337 WARRIOR BROS. (17 9615 96)	CANDLEBOX	43
50	39	37	VARIOUS ARTISTS "A" COMMON THREAD: THE SONGS OF THE EAGLES	COMMON THREAD	39
51	46	50	ZZ TOP "A" MCA 6317 (150 9615 96)	ANTENNA	14
52	37	40	SOUNDTRACK "A" MCA 10527 (150 9615 96)	8 SECONDS	33
53	35	35	GANG STARR CHARLIE 284351426 (150 9615 96)	HARD TO EARN	25
54	55	52	40 SOUNDS "A" "A" EPC SOUNDTRACK 5254616 (150 9615 96)	SLEEPLESS IN SEATTLE	1
55	53	57	WU-TANG CLAN "A" (IVE 41327 130 9615 96)	ENTER THE WU-TANG (36 CHAMBERS)	55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST <small>LISTED AS: NAME(S) OF RECORDING LABEL (ALBUM) (LISTED LAST) (PRICE OF EQUIVALENT)</small>	TITLE	PEAK POSITION
56	44	43	ZHANE <small>ATLANTA: HARMONY/RECORDS (90-615-98)</small>	PRONOUNCED JAH-NY	37
57	52	55	GARTH BROOKS <small>A • LEBERTY ROAD (90-295-1-39)</small>	IN PIECES	1
58	1	26	REBA MCKENTRE <small>A • KAMA (90-66-10 0615-98)</small>	GREATEST HITS VOLUME TWO	1
59	48	37	RICHARD MARX <small>CAPITOL 91,372 (90-625-98)</small>	PIANO VIOLETATION	37
60	49	22	10,000 MANIKS <small>ELECTRA 1,556-1 (90-1615-98)</small>	MTV UNPLUGGED	13
(61)	69	65	DOMINIO <small>© DUBTRUST/COLUMBIA 57701 (COLUMBIA 90-1615-98)</small>	DOMINIO	39
62	50	44	ROD STEWART <small>A • WARNER BROS. 45,290 (10 90-1615-98)</small>	UNPLUGGED... AND SEATED	2
63	61	60	CRACKER <small>© UNIVERSAL 90,623 (90-1615-98)</small>	KEROSENE HAT	59
64	58	51	GUN BLOSSOMS <small>A • A&M 54,039 (90 96-103-98)</small>	MY MISERABLE EXPERIENCE	30
(65)	78	50	SARAH McLACHLAN <small>ARISTA 1,275 (90-615-98)</small>	FLEWING TOWARDS ECSTASY	55
66	53	64	LITTLE TEXAS <small>© WARNER BROS. 48,276 (90 96-151-98)</small>	BIG TIME	55
67	62	64	PEARL JAM <small>A • GUN (4) 97,497 (10 90-02-10-98)</small>	TEN	2
68	56	58	MARY-CHAPIN CARPENTER <small>A • COLUMBIA 43,831 (10 90-02-151-98)</small>	COME ON COME ON	31
69	54	54	ALAN JACKSON <small>A • JAGGER 39,711 (90-1615-98)</small>	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVIN')	13
70	62	56	NIVRANA <small>© GUN 2,560 (4) 97,497 (10 96-10-98)</small>	IN UTERO	1
(71)	NEW	1	DRC ASSOCIATES <small>BEAT RECORDING (90-615-98)</small>	THINGS IN THE HOOD	71
72	67	69	ENIGMA <small>A • CHARTERS 86,224 (90-1615-98)</small>	MONK'S A	6
73	74	65	STING <small>A • NARADA 30,710 (90-1615-98)</small>	TEN SUMMERS' TALES	2
74	70	72	BABYFACE <small>© GUN 53,538 (10 90-16-0218-98)</small>	FOR THE COOL IN YOU	16
75	64	53	FRANK SINATRA <small>A • CAPITOL 90,611 (91 0617-98)</small>	DUETS	2
76	72	76	TOOL <small>© GUN 11,052 (90 96-151-98)</small>	UNDEGROUND	50
77	51	—	SAMMY HAGAR <small>GEFFEN 24,792 (90 96-151-98)</small>	UNBOKED	51
78	60	61	BROOKS & DUNN <small>A • ARISTA 1,878 (10 96-1615-98)</small>	HARD WORKIN' MAN	9
79	73	73	METALLICA <small>A • ELECTRA 61,131 (90 96-151-98)</small>	METALLICA	1
80	57	34	ELVIS COSTELLO <small>WARNER BROS. 45,938 (10 96-151-98)</small>	BRUTAL YOUTH	34
81	65	59	XSCAPE <small>A • GUN 50,327 (90 97-02-10-98)</small>	HUMMIN' COMIN' AT CHA	17
(82)	NEW	1	CONFEDERATE RAILROAD <small>ATLANTA: ARISTA 40,058 (90-1615-98)</small>	NOTORIOUS	82
83	75	68	RAGE AGAINST THE MACHINE <small>© VINCE ZWIRGO 130,398 (90-1615-98)</small>	RAGE AGAINST THE MACHINE	45
84	68	62	EVNCE <small>© KAMA 1,338 (10 90-1615-98)</small>	I STILL BELIEVE IN YOU	10
85	69	63	SHAQUILLE O'NEAL <small>A • JUNE 47,529 (10 90-151-98)</small>	SHAG DIESEL	25
86	71	81	FAITH HILL <small>WARNER BROS. 45,938 (90 96-151-98)</small>	TAKE ME AS I AM	71
87	79	74	DEEP FOREST <small>© GUN MUSIC 7,780 (90-1615-98)</small>	DEEP FOREST	59
88	80	73	GEORGE STRAIT <small>A • KAMA 1,063 (10 96-151-98)</small>	PURE COUNTRY SOUNDTRACK	6
89	77	67	VARIOUS ARTISTS <small>A • WARNER BROS. 45,938 (10 96-151-98)</small>	A TRIBUTE TO CURTIS MAYFIELD	56
90	84	101	NEAL MCDOY <small>ATLANTA: ARISTA 40,058 (90 96-151-98)</small>	NO DOUBT ABOUT IT	84
91	83	87	JAMES HENRYS <small>54,564 (10 96-1015-98)</small>	LAID	72
92	81	80	TRIBE CALLED QUEST <small>A • GUN 47,297 (10 96-151-98)</small>	MIDNIGHT MARAUDERS	8
(93)	NEW	1	GREEN DAY <small>REPRISE 49,532 (90-1615-98)</small>	DOOKIE	93
94	90	84	EAZY-E <small>© REPUBLIC 50,056 (90-1615-98)</small>	IT'S ON (OR IS IT) 87,240 KILLA	5
(95)	NEW	1	THE BRAND NEW HEAVIES <small>DELICIOUS VINE 92,119 (90-1615-98)</small>	BROTHER SISTER	95
96	111	145	YANNI <small>© PRIVATE MUSIC 82,126 (90 96-151-98)</small>	IN MY TIME	24
97	87	79	QUEEN LATIFAH HUNTER <small>6,730 (90 96-151-98)</small>	BLACK REIGN	80
(98)	121	138	***HEATSEKER IMPACT***	TUESDAY NIGHT MUSIC CLUB	98
99	89	85	DR. DRE <small>A • DEATH ROW/ENTERTAINMENT 97,719 (90-1615-98)</small>	THE CHRONIC	3

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. †Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & RECORDING/STYLING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
110	138	128	ENYA • REFUGEE MUSIC/REPRISE MUSIC (S) (M) (S) (S)		SHEPHERD MOONS	17
111	107	111	214 ORIGINAL SOUNDTRACK • COLUMBIA TRISTE MUSIC/REPRISE MUSIC (S) (M) (S) (S)		PHANTOM OF THE OPERA HIGHLIGHTS	46
112	98	99	100 SHORT • JIVE 415024 (S) (M) (S) (S)		GET IN WHERE YOU FIT IN	6
110	131	92	148 SADE • EPC 53176 (S) (M) (S) (S)		LOVE DELUXE	3
110	138	126	59 ERIC CLAPTON • DUNDEE/REPRISE 48024/MAINWAY MUSIC (S) (M) (S) (S)		UNPLUGGED	6
112	132	58	118 GUNS N' ROSES • GEPHEN 24517 (S) (M) (S) (S)		THE SPIAGHETTI INCIDENT?	3
118	RE-ENTRY	23	100 SOUNDTRACK • JIVE 415024 (S) (M) (S) (S)		JURASSIC PARK	36
117	98	90	1 ARETHA FRANKLIN • ARISTA 18722 (S) (M) (S) (S)		GREATEST HITS 1960 - 1994	9
112	97	98	8 THE NEW 2 LIVE CREW		BACK AT YOUR ASS FOR THE NINE-4	52
119	100	71	1 BEAVIS & BUTT-HEAD • GEPHEN 24517 (S) (M) (S) (S)		THE BEAVIS & BUTT-HEAD EXPERIENCE	5
120	103	93	38 BLOND MELON • CAPITOL 58046 (S) (M) (S) (S)		BLOND MELON	3
121	128	98	102 THE BREEDERS • A&M 415024/REPRISE 47 (S) (M) (S) (S)		LATE SPLASH	98
122	138	110	9 QUEEN • HOLLYWOOD 415024/REPRISE 47 (S) (M) (S) (S)		GREATEST HITS	11
123	NEW	47	8 CHEAP TRICK • WALTON: 91025 45425 (S) (M) (S) (S)		WOKE UP WITH A MONSTER	123
124	138	132	20 PHIL COLLINS • ATLANTIC 825000 (S) (M) (S) (S)		BOTH SIDES 11	1
126	138	110	8 BLACKHAWK • ARISTA 18722 (S) (M) (S) (S)		BLACKHAWK	58
125	115	128	56 WYNNONA • CUBA 100074 (S) (M) (S) (S)		TELL ME WHY	3
127	112	97	1 WHITE ZOMBIE • GEPHEN 24517 (S) (M) (S) (S)		LA SEICORISTO: DIESEL MUSIC VOL. 1	26
128	112	103	71 CONFEDERATE RAILROAD • GEPHEN 24517 (S) (M) (S) (S)		CONFEDERATE RAILROAD	53
129	118	137	1 CLINT BLACK • RCA 415024 (S) (M) (S) (S)		NO TIME TO KILL	14
130	145	137	48 JIM HENORIK • RCA 100074 (S) (M) (S) (S)		THE ULTIMATE EXPERIENCE	72
131	123	118	5 BENOFI/FREEMAN • GEP 5729 (S) (M) (S) (S)		THE BENOFI/FREEMAN PROJECT	118
132	129	123	4 BIG HEAD TOWN & THE MONSTERS • GEPHEN 24517 (S) (M) (S) (S)		SISTER SWEETLY	117
133	124	116	35 UB40 • VIRGO 88725 (S) (M) (S) (S)		PROMISES AND LIES	6
134	127	131	9 CE CE PENISTON • AM 5138 (S) (M) (S) (S)		THOUGHT "YA KNEW	96
135	110	109	9 COLLIN RAY • EPC 53052 (S) (M) (S) (S)		EXTREMES	73
136	130	133	186 GARTH BROOKS & THE HILLBILLY HORNS (S) (M) (S) (S)		NO FENCES	3
137	134	138	9 SOUNDTRACK • LBM 11841 (S) (M) (S) (S)		IN THE NAME OF THE FATHER	114
138	113	107	6 SHV • RCA 60474 (S) (M) (S) (S)		IT'S ABOUT TIME	8
139	125	100	6 JOE OFFICE • EPC 53052 (S) (M) (S) (S)		HONKY TONK ATTITUDE	67
140	114	105	5 STH WARD BOYZ • RAP 441 53844/PRODIGY (S) (M) (S) (S)		GANGSTA FUNK	205
141	142	—	2 12 GAUGE STREET LIFE • THIRDSOURCE/REPRISE (S) (M) (S) (S)		12 GAUGE	141
142	118	122	5 Lenny KRAVITZ • VIRGIN 88141 (S) (M) (S) (S)		ARE YOU GONNA GO MY WAY?	11
143	113	128	6 BROOKS & DUNN • ARISTA 18722 (S) (M) (S) (S)		BOND OF MAIN	10
144	118	120	10 TONY! TONY! TONY! • WING 415024/REPRISE (S) (M) (S) (S)		SONS OF SUE	24
145	122	118	3 MINT CONDITION • PERSPECTIVE RECORDS/REPRISE (S) (M) (S) (S)		FROM THE MINT FACTORY	104
146	132	132	1 ADAM SANDLER • GEPHEN 24517 (S) (M) (S) (S)		THEY'RE ALL GONNA LAUGH AT YOU	131
147	136	129	2 ALICE IN CHAINS • COLUMBIA 54719 (S) (M) (S) (S)		DIRT	6
148	131	121	7 ZAPP & ROGER • JIVE 415024/REPRISE 47 (S) (M) (S) (S)		THE GREATEST HITS	19
149	128	154	18 ELTON JOHN • RCA 10021 (S) (M) (S) (S)		DUETS	25
150	135	118	1 AARON LALL • S&W 100000 (S) (M) (S) (S)		THE TRUTH	47
151	131	141	51 THE JERKY BOYS • SELECT 415024 (S) (M) (S) (S)		THE JERKY BOYS	50
152	118	127	8 RICK TREVIÑO • COLUMBIA 57550 (S) (M) (S) (S)		TRICK TREVIÑO	119
153	152	175	40 TONY KEITH • MERCURY 514421 (S) (M) (S) (S)		TONY KEITH	99
154	136	135	61 JOHN MICHAEL MONTGOMERY • A&M 415024 (S) (M) (S) (S)		LIFE'S A DANCE	27
155	NEW	1	1 LOREENA MCKENNETT • WARNER BROS. 45425 (S) (M) (S) (S)		THE MASK AND MIRROR	155
156	143	178	10 VARIOUS ARTISTS • THOMP 4510 (S) (M) (S) (S)		OLD SCHOOL	123
157	142	—	1 MEAT PUPPETS		TOO HIGH TO DIE	151
158	142	—	1 BRIAN SETZER ORCHESTRA • HOLLYWOOD 415024 (S) (M) (S) (S)		BRIAN SETZER ORCHESTRA	158
159	131	112	56 U2 • ISLAND 510010 (S) (M) (S) (S)		ZOOROCK	3
160	151	153	AMZAM KERSHAW • MERCURY 14392 (S) (M) (S) (S)		HAUNTED HEART	57
161	154	186	30 SPORK DOCTORS • ISLAND 50015 (S) (M) (S) (S)		DEBUT	61
162	131	130	92 ELVIN KLEIN • EPC 47611 (S) (M) (S) (S)		POCKET FULL OF KRYPTONITE	10
163	140	148	59 TAG TEAM • LIVE 73000/REPRISE (S) (M) (S) (S)		WHOOHII! (THERE IT IS)	39
164	158	155	24 VAN MORRISON • POLYGRAM 51170/REPRISE (S) (M) (S) (S)		THE BEST OF VAN MORRISON	41
165	132	133	60 GLORIA ESTEFAN • EPC 53047 (S) (M) (S) (S)		MI TIERRA	17
166	154	142	93 RUSH • ATLANTIC 825046 (S) (M) (S) (S)		COUNTERPARTS	2
167	159	131	1 GERALD ALBRIGHT • ATLANTIC 825042 (S) (M) (S) (S)		SMOOTH	151
168	130	119	72 SOUNDTRACK • A • WALT DISNEY 10046 (S) (M) (S) (S)		ALADDIN	3
169	153	143	54 4 NON BLONDES • INTERSCOPE 512446 (S) (M) (S) (S)		BIGGER, BETTER, FASTER, MORE!	13
170	146	144	7 CONSCIOUS DAUGHTERS • NORTON 53777/REPRISE (S) (M) (S) (S)		EAR TO THE STREET	126
171	119	130	58 NPAC • INTERSCOPE 825036 (S) (M) (S) (S)		STRICTLY • MY NIG. NIG. G... A...	24
172	148	119	125 214 • EPC 24425/REPRISE (S) (M) (S) (S)		NEVERGIMM	3
173	148	—	1 BILLY DEAN • LEBROTH 287 (S) (M) (S) (S)		GREATEST HITS	148
174	131	—	1 MARITY STUART • S&W 10080 (S) (M) (S) (S)		LOVE AND LUCK	151
175	163	161	47 INNER CIRCLE • CBS/ATLANTIC 102149 (S) (M) (S) (S)		BAD BOYS	64
176	173	195	3 EXTERNAL • EMI 36712/REPRISE (S) (M) (S) (S)		ALWAYS & FOREVER	173
177	187	186	5 VARIOUS ARTISTS • RADIO/ATLANTIC 67300/REPRISE (S) (M) (S) (S)		DANCE MIX U.S.A.	167
178	164	164	11 BOY HOWDY • CMC 7708 (S) (M) (S) (S)		SHE'S GIVE ANYTHING	103
179	164	174	205 GARTH BROOKS • A • WALT DISNEY 10019 (S) (M) (S) (S)		GARTH BROOKS	13
180	180	—	2 CAROLE KING • JAMES NEWTON HOWARD SUBCULTURE (S) (M) (S) (S)		IN CONCERT	160
181	159	156	4 GERSHWIN/WOODHOUSE • GERSHWIN PUBLIS GERSHWIN: THE PIANO ROLLS			156
182	200	—	4 ME'SHELL MORGUE • HOLLYWOOD 45313/WARNER BROS. (S) (M) (S) (S)		PLANTATION LULLABIES	182
183	198	196	5 VARIOUS ARTISTS • HOLLYWOOD 71500 (S) (M) (S) (S)		MUSIC FROM THE SOUNDTRACK "VALIE GIRL"	155
184	165	150	73 CELINE DION • EPC 54273 (S) (M) (S) (S)		CELINE DION	34
185	157	159	24 SOUNDTRACK • CMC 57543/ATLANTIC (S) (M) (S) (S)		COOL RUNNINGS	101
186	176	160	14 COWBOY JUNKIES • KAMA 6743 (S) (M) (S) (S)		PALE SUN, CRESCENT MOON	114
187	188	183	3 THE MAVERICKS • KAMA 10961 (S) (M) (S) (S)		WHAT A CRYING SHAME	103
188	155	119	1 BEASTIE BOYS • CAPITOL 88463 (S) (M) (S) (S)		SOME OLD BULLSHIT	96
189	132	131	55 ZZ TOP • WARNER BROS. 88464 (S) (M) (S) (S)		GREATEST HITS	3
190	130	162	38 SOUNDTRACK • JIVE 41501 (S) (M) (S) (S)		MENACE II SOCIETY	17
191	170	119	50 BILLY RAY CYRUS • MERCURY 514748 (S) (M) (S) (S)		IT WON'T BE THE LAST	3
192	169	160	8 KIRK FRANKLIN AND THE FAMILY • MONTECALLO 211 (S) (M) (S) (S)		KIRK FRANKLIN AND THE FAMILY	189
193	158	168	25 DEE LEPPARD • MERCURY 513005 (S) (M) (S) (S)		RETRO ACTIVE	6
194	NEW	21	1 ALISON MOYET • COLUMBIA 57448 (S) (M) (S) (S)		ESSEX	194
195	RE-ENTRY	29	2 PATTY LOVELESS • EPC 53231 (S) (M) (S) (S)		ONLY WHAT I FEEL	69
196	137	188	1 S&S JORDAN • S&W 10093 (S) (M) (S) (S)		RATS	156
197	164	160	8 VARIOUS ARTISTS • COLUMBIA 50046 (S) (M) (S) (S)		ART LADIES DEDICATED TO YOU VOL. 4	118
198	172	147	73 TONY ASYLUM • ATLANTIC 48987 (S) (M) (S) (S)		GRAVE DANCERS UNION	108
199	180	170	40 MARK CHESNUT • A&M 41501 (S) (M) (S) (S)		ALMOST GOODBYE	43
200	178	176	73 GLORIA ESTEFAN • EPC 53046 (S) (M) (S) (S)		GREATEST HITS	15

TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

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(Continued from page 6)

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(Continued from page 10)

(Continued from page 8)

1000

BUFILE 100-45861-1034

LABELS HOPE TO SCORE WITH MUSIC FROM TELEVISION

(Continued from page 1)

"Coach" album due June 7 and a second "Northern Exposure" release in September. And American Gramophone will release Mike Post's "Inventions From The Blue Line," a five-disc thematic from the series "NYPD Blue." "I'll Have It All," Stalkings, and "Renegade," on Tuesday (5).

Since series showcases music to millions of viewers each week, TV soundtracks seem like a record executive's dream, especially in an age when radio airplay for any artist is not a given and alternative means of exposure are a priority.

However, Kathy Nelson, senior VP/GM of Soundtracks for MCA, says TV soundtracks are "a minor proportion than movie soundtracks."

"When people come to us and want to do a TV soundtrack the first ses-

son, we usually don't do it," she says. "The feeling is that a show needs to be on at least one good season to prove itself and create some kind of demand for the soundtrack."

That was the strategy MCA used for the fall of 1991, when it released the "Miami Vice" soundtrack following the show's first season. The album, which combined Jan Hammer's score and theme music with tracks by Phil Collins, Glenn Frey, and others, was No. 1 on the Top Pop Albums chart for 11 weeks and was certified for sale of more than 1 million, making it the most successful TV soundtrack in history.

Hammer, whose "Miami Vice" theme is a single, says a TV soundtrack "has to be something that can stand out on its own. Unfortunately, there haven't been too many

things that can make it."

One TV soundtrack oddity was Capital's "The Heights," which spawned the No. 1 single "How Do You Talk To An Angel." The album climbed to No. 40 on The Billboard 200 and sold more than 359,000 copies, according to SoundScan, but the show didn't make it through its first season (Billboard, Oct. 24, 1992). Since then, the series has been canceled. Amsterdam, N.Y.-based, 11-store Record Giant chain, "TV soundtracks" don't usually blow into the top 20, but they do sell more than \$50 million.

While subsequent TV soundtrack releases haven't matched the success of "Miami Vice," the genre is generating interest among MCA and Giant's music execs.

"Beverly Hills 90210" peaked at No. 76 on The Billboard 200 in 1992, selling more than 450,000 units, according to SoundScan. The album generated top 10 singles by Vanessa Williams & Brian McKnight and Shalane, and a top 20 hit for Jeremy Jordan last year. "Northern Exposure" sold more than 154,000 units.

Post has scored top 10 hits with the TV themes "Greatest American Hero" (credited to John Cougar), "Hill Street Blues," and "The Rockford Files" but hasn't had a hit album. His biggest to date, "Television Theme" released on Elektra, peaked at No. 70 in 1982.

Post is optimistic that "Inventions From The Blue Line" will be different. The album is Post's first with

American Gramophone, best known for owner Chip Davis' instrumental unit Mannheim Steamroller.

Davis says Post's association with the label, which marks its first foray into TV soundtracks, is a natural. "Up to this point, our releases have been 99% instrumental, so the chains and the listeners are expecting instrumental music from us. It's a natural fit for an instrumental Mike."

Davis says that despite the fact that several selections on "Inventions From The Blue Line" are showcased weekly on the show, the release is a guaranteed sure hit. "Just because it's on TV doesn't necessarily make it strong," Davis says. "The music has to be good on its own."

Post has a new attitude on this album. "I didn't approach [soundtrack] as artistic album projects until now," he says. "I would come up with one minute and 20 seconds worth of hook (for the TV show), and I elongated it to three minutes worth of hook (for a single), but I never went for an entire album of hooks."

American Gramophone has launched an extensive marketing campaign for the album, including TV spots, advertising spots on programs at Tower and Sound Warehouse, as well as TV advertising with Camelot and Strawberries. In addition, the label has released a discount marketing campaign designed to drive both retail and mail-order sales.

The label is working "The Theme From NYPD Blue" simultaneously at

top 40, AC, and adult alternative radio. While American Gramophone is expected to cash in on Post's scores, MCA and Giant are turning to new pop stars and proven classics for their soundtracks.

It's his favorite collection: Mike Personnelly Selected By Hayden Fox. Includes the "Coach Theme" by John Morris, though the other tracks on the album aren't necessarily included on the show. "It's music that is supposedly in the music library of [the show's lead character] Hayden Fox. It's his favorite songs," Nelson says.

The album is tentatively set to include Curtis Mayfield's "We're A Winner," James Brown's "It's A Man's Man's World," and George Thorogood's "Bad To The Bone." Nelson is confident the show's success, and a Father's Day promotion tied into the album's release, will generate healthy sales.

Steve Backer, head of marketing for Giant Records, expects the new "90210" and "Melrose Place" sets to be all-around winners. "The latter is more '90210' sounding than the first '90210' soundtrack."

"Obviously, when you have a show like 'Melrose Place' or '90210,' you have a huge audience that is demographically appealing," he says.

Both albums will be released to coincide with the beginning of the fall TV season. While "90210" will continue again feature top 40-oriented acts, Backer says the "Melrose" album will be "a little more left of center."

"The two are distinct enough, musically, but there will be a lot of retail opportunities to rack and promote them together," he adds.

Giant once again hopes to feature videoclips of songs from the album over the end credits of "90210" and possible artist appearances on the show. Backer says similar possibilities exist for "Melrose Place."

Some TV executives are enthusiastic about soundtrack possibilities. "When we started doing youth-oriented programming, we knew music was a natural match," says Ken Miller, VP of Spelling Entertainment, who says the company is exploring other TV-related possibilities.

"Where the glove fits, we will certainly utilize it. It's good for the record business and us."



by Geoff Mayfield

THREE-PUNCH COMBINATION: Three debuts in the top five, including three surprising how-by Panters, make the paper riches of The Billboard 200. Also making noise are blue-pop queen Bonnie Raitt, who debuts at No. 2, and the Dr. Dre-produced soundtrack to "Above The Rim," which enters at No. 4 and debuts at No. 1 on Top R&B Albums. Thanks to volume from these new releases—the Panters and Raitt albums account for more than 100,000 units each—the album shows an 8% unit sales. But as the low number of bullets (32) reveals, overall business was soft during the tracking week. That volume on Top Catalog Albums dropped by 1% while Top Country Albums declined by 2% after a more accurate picture of the sales climate.

DISPLAY OF POWER: Panters becomes the first former Hesteekers act to debut at No. 1 on The Billboard 200, and the progression of its chart history shows handsome audience development. Its first album spent 12 weeks on Hesteekers but never made the big chart. The next album, "Vulgar Display Of Power," debuted at No. 44 on The Billboard 200 and stayed on that chart for 77 weeks. With first-week sales of more than 185,000 units, the band's new album beats Raitt's by a 25% margin.

TOMORROW: Panters reportedly had a huge lead over Raitt in the first days both albums were in stores, but Raitt made up a lot of ground over the weekend. And as proven recently by Soundscan (No. 3), Nine Inch Nails (No. 26), and Motley Crue, hard-rocking acts that debut with large sales tend to experience similar declines in subsequent weeks. In contrast, an artist like Raitt, who appeals to a more mature consumer base, has more staying power. This was illustrated by the album's exam, "Lack Of The Draw," which spent 27 weeks in the top 20, including 17 in the top 10. With no blockbusters on the March 29 release schedule, Raitt is in a solid position to take over the top slot on next week's chart, but buyers say "Above The Rim," which was No. 1 for the Warehouse chain its first week, also has a shot. Raitt's earlier Capitol sets show some double-digit percentage increases on Top Pop Catalog Albums (Nos. 18 and 32).

FILM FARE: As expected, the March 21 telecast of the Oscars boosted soundtrack sales. "Boyz n the Hood" is the most conspicuous example, shooting 34-12 with a whopping 141% sales increase. Other soundtracks, including some that did not have their music highlighted on the program, also soared: "The Piano" jumped 76-41 as its sales practically doubled; "Singles" last year's Raitt's earlier Capitol sets show some double-digit percentage increases on Top Pop Catalog Albums (Nos. 18 and 32).

OFF THE BEATEN PATH: Instrumentalist Yanni maintains his impressive lead in his latest effort, "Zeppelinology," as the most conspicuous example, shooting 34-12 with a whopping 141% sales increase. Other soundtracks, including some that did not have their music highlighted on the program, also soared: "The Piano" jumped 76-41 as its sales practically doubled; "Singles" last year's Raitt's earlier Capitol sets show some double-digit percentage increases on Top Pop Catalog Albums (Nos. 18 and 32).

CORRECTION: Ella Marsalis' "Whistle Stop," which entered Top Jazz Albums last week No. 15, was inadvertently removed from the chart. It should be No. 16 with no change. The error was discovered after the deadline for this week's chart.

BMG MOVES INTO MULTIMEDIA

(Continued from page 6)

forms. Formed in 1992, Crystal Dynamics has already produced titles for the 3DO, multimedia PC, and Sega Saturn. The company is also producing titles for Sega CD, Sega Genesis, and Sega's next-generation Saturn machine, due to launch late this year in Japan.

Zelnick says he hopes to be producing "at least 20" titles annually, beginning with the company's current efforts to finish his April 1993 release.

Crystal Dynamics' titles will begin flowing through BMG International channels in July, the time slated for the launch of BMG Multimedia. Gassner says, "BMG Multimedia has been established as an additional division to the music division in order to market and sell primarily CD-based multimedia products on a global basis. It will also handle distribution matters as a function of marketing, and in that context you can look at how the deal with Crystal Dynamics is set up. It includes the distribution or at least as marketing and sales of those titles."

The very divisions of BMG for BMG distribution. Although music stores are beginning to carry multimedia titles, computer stores, mass merchandisers, and toy stores remain the primary markets for the sale of video games, both in the U.S. and abroad. "BMG has assured me it will be working as an intermediary in the market in every country," Zelnick says. "The intent is not to try and jam this product through music outlets."

In contrast to BMG's current distribution methods, approximately 90% of Crystal Dynamics' products will be sold through non-music retail outlets.

"Obviously, it doesn't make sense just to go to the music stores,"

Gassner says. "We are building a global infrastructure in various countries around the world, and our multiplatform releases are going to be on channels to sell this type of product. Because of our experience with distributing music, we think we can move quickly into this area."

Gassner says he hopes to name the head of BMG Multimedia within two or three weeks; that person will report directly to him.

Like BMG New Technologies, BMG Multimedia will be based in New York. The former was formed three years ago with a mandate to develop interactive and multimedia projects, as well as to explore new technologies for the delivery of music. A David Bowie CD-ROM produced by Los Angeles software publisher Ion will become the first product to fall under the division's umbrella when it launches this summer (Billboard, March 23). That release also will fall into the BMG Multimedia marketing orbit. BMG owns half of Ion.

Gassner distinguishes the two divisions by their product lines. "BMG New Technologies is, in effect, working for us as a repertoire supplier; they are creating programs," he says. "BMG Multimedia is working in the marketing, distribution, and sales of all multimedia titles from suppliers like our own BMG New Technologies, as well as from other suppliers like Crystal Dynamics."

In addition to the Ion-developed Bowie title, BMG New Technologies is developing interactive titles in the marketing, distribution, and sales of children's and games, which identifies Christian Jürgens, who identifies children's and children's as two areas of influence. The company's first title, now in development, will come from the latter area, he says.

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The Billboard Bulletin ...

EDITED BY IRV LIGHTMAN

LANDMARK CLAIMS DISMISSED

Chapter 7 involuntary bankruptcy proceedings against Landmark Distributors were dismissed March 24 by U.S. bankruptcy judge William F. Tuohy, who found that Landmark was current in all of its financial obligations. The bankruptcy petition had been filed in U.S. Bankruptcy Court in New Jersey by Max Entertainment, Select Records, and Tommy Boy, which claimed that they were owed a total of \$41,172 (Billboard, Feb. 5). Luke Records later joined the petitioners. A hearing is scheduled for June 2 to determine Landmark's entitlement to recover its attorney fees and other damages, including possible punitive damages against the petitioners.

HENDALE CREATES RECORD UNIT

Hendale Communications Inc. has formed a music label to handle soundtracks from its theatrical and home video releases. Robert Scharf, who has managed AJ Jareau, David Sanborn, and Aimee Mann, has been named president of the division. Initial soundtrack releases include "The Magic Voyage," "Across The Moon," and the upcoming animated summer film "The Princess And The Goblin."

NEW MANAGER FOR WYNONNA

After leaving long-time manager Ken Stills earlier this year, Wynonna has picked Nashville attorney John Unger to manage her career. He will resign from Bas, Berry & Sims April 15 to take the new job.

THURM'S UP FOR INTERACTIVITY

The Warner Bros. animated film "Thumbelina" is getting the interactive treatment. Time Warner Interactive Group and Spire Multimedia have begun production on a CD-ROM, "Thumbelina's Giant Book Of Adventures," that will include original cels and dialog from the film as well as soundtrack music from Barry Manilow.



MANILOW

The CD-ROM is not due until fall, but will get an advance promotional tease when the home video version of "Thumbelina" bows, likely this summer.

AUSSE HONORS GO TO SEA

The Cruel Sea swept away top honors March 30 at the eighth annual Australian Record Industry Awards. The PolyGram act won ARIAs for best group, best album ("The Honeycomb Is Over"), best single, and song of the year (the album's title track). The award for best new talent went to Mashroom Records' Badvibes, who were also honored for the best debut album ("Get On Board") and best debut single ("Lost").

BAD EXPERIENCE

Mitch Mitchell, former drummer for the Jimi Hendrix Experience, has been stymied in his libel action against the U.K. publisher of a 1990

biography, "The Life Of Jimi Hendrix: Scuse Me While I Kiss The Sky," by American writer David Henderson. The Court of Appeals in Britain dismissed Mitchell's claim of irregularities in a 1992 jury trial that found in favor of the defendant, Book Sales Ltd., the parent company of Omnibus Press. The jury had rejected Mitchell's argument that the book depicted him as a racist (Billboard, Nov. 21, 1992).

COMINGS & GOINGS

Bulletin hears that industry veteran Phil Sandhu will join Capitol Records within the month to oversee the label's catalog development. ... Following a stall in contract negotiations, Mercury senior VP/GM Larry Stessel exits the company after a two-year tenure in the job. ... Michael Hall has been tapped by RCA to replace Roland Edison as VP of promotion, black music. Hall formerly was national VP of promotion for Sals Records.

BOYS CHOIR OF HAWAII'S 1ST DISC

EastWest Records is planning a fall release of the first commercial album by the Boys Choir Of Harlem. The choir's 25th anniversary was the subject of a New York Times March 16 story, which raised more than \$500,000 to continue the group's training efforts.

Irv Lightman is taking a post-NARM break. This week's Bulletin was edited by Ken Schluger.

Pantera Drives In, With Raitt Riding Shotgun

HEAVY METAL WINS AGAIN as Pantera (the Spanish word for panther) enters The Billboard 200 at No. 1 with its third album, "Far Beyond Driven." That's far beyond the group's first effort, "Cowboys From Hell," a former Heatseeker that didn't make The Billboard 200 when it was released in 1990. The band's second disc, "Vulgar Display Of Power," debuted and peaked at No. 44 in 1992.

"Far Beyond Driven" is just one of three albums debuting in the top four. Bonnie Raitt has her highest-debuting album ever with "Longing In Their Hearts," her 12th chart title in a career that stretches back almost 22 years. In its first week out, Raitt's latest Capitol release is tied with her most recent album, "Luck Of The Draw," as her second-most successful chart effort. "Kick Of Time," Grammy's album of the year for 1989, is Raitt's biggest chart album, with three weeks at No. 1 to its credit. "Longing" has a good chance of matching that if it can beat off very strong competition from the album that enters at No. 4, "Above The Rim" is the highest-debuting soundtrack since "The Bodyguard" entered at No. 2 the week of Dec. 5, 1992. The Death Row/Interscope release includes "Anything" by SWV, new at No. 88 on the Hot 100, and the two-sided single from H-Town's "Part Time Players" and M. S. Sirel (an update of Al Green's 1972 year-old classic "I'm Still In Love With You"), up 19 places to No. 28 on Hot R&B Singles.

Raitt isn't the only artist who first charted in the '70s to debut on The Billboard 200 this week. Yes was formed in 1968, but the group first charted in America with "The Yes Album" in 1971. The 18th Yes album, "Talk," is new at No. 33. Cheap Trick first charted in 1977 with "In Color." The 14th Cheap Trick album to

chart, "Woke Up With A Monster," enters at No. 123. Both Yes and Cheap Trick are making label debuts: Yes on Victory, Cheap Trick on Warner Bros.

BUMP JUMPS: R. Kelly collects his first No. 1 single on the Hot 100 as "Bump N' Grind" knocks down "The Sign." "Bump" is No. 1 for a seventh week on the Hot R&B Singles chart. Kelly is the first American artist to have a No. 1 single in the U.S. since Jan. 15, when Mariah Carey's "Hero" was No. 1.

"Bump N' Grind" is the fifth No. 1 single for the Jive label and the first since "I Like The Way (The Kissin' Game)" by H-Pop in May 1991. Jive's other three No. 1 hits were by Billy Ocean.

THE ENGLISH BEAT GOES ON: It's been almost 10 years since General Public debuted on the Hot 100 with its only chart single, "Down Town." The duo is back.

Waking and Ranking Roger is back together and has this week's Hot Shot Debut with a remake of the Staple Singers' 22-year-old "I'll Take You There."

POP LIFE: "The Most Beautiful Girl In The World" by the artist formerly known as Prince moves to No. 9 on the Hot 100. This is the 12th straight year that he has had at least one top 10 hit, according to Tony Danza of Sudbury, Ontario. The streak starts with "Let's Go Corvette" in 1983, but it will stretch all the way to 1999?

BREAKING HIS HEART: Rob Durkee of "American Top 40" notes that "Don't Go Breaking My Heart" by Elton John & RuPaul is Elton's lowest-charting single since his chart debut, "Border Song." Both peaked at No. 92.



by Fred Bronson



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